THE UNIVERSITY
OF ILLINOIS
LIBRARY

785.1
P53p
1928/29

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Main Line School of Music

Fifth Season

DIRECTORS

Florence Leonard, *Managing Director,*
Louisa Hopkins Adolph Vogel

Piano, Voice, Violin, 'Cello, Flute, Ensemble,
Harp, Saxophone, Banjo.

SCHOOL WILL AWARD

STEINWAY GRAND PIANO

Piano students may apply now in writing or in person

DOROTHY JONES-PARRY, Sec'y

107 ARDMORE AVE. ARDMORE, PA.

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
LAMP SHADES
Old Glass Lamps and Bottles
206 S. CAMAC ST.
Special Order Service

---and books?
emma feldman
book & art shop
1232 locust street

What Will They Do?

To educate your family to the style of the living they enjoy, and not provide for their future after you are gone, would leave them in a calamitous situation. If your assets are not enough, make the sum up with Life Insurance.

The Penn Mutual Life Insurance Company
Independence Square Founded 1847 Philadelphia, Pa.

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

THE

POLISHED GIRDLE DIAMOND

A Patented Diamond Cutting,
Exclusive with this Establishment

Pre-eminently outrivals all other Diamonds in brilliancy, color and perfection.

Inspection Invited

WEDDING GIFTS

As perhaps the oldest business house continuously on Chestnut Street, this establishment has had the experience and privilege of supplying five generations of Brides with their Silver and other Wedding Gifts.

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY

Frederick Hahn, President-Director

Fifty-nine years of continued success in training musicians

ANNOUNCEMENTS

Additions to Faculty:

BERTHA YOCUM—Pianist. Leschetizsky exponent, certified by Wienzkowska, first assistant to Leschetizsky of Vienna. Also studied under Prentner, Wagner Swayne, and others.

RALPH WOLFE—Pianist. Winner of Juilliard Scholarship. Studied six years in Vienna with Malwine Bree and Hans Weisse.

PLACIDO DE MONTOLIU—Director of the Department of Eurythmics. For five years assistant to Jaques-Dalcroze at Geneva and Hellerau. Later appointed Director of the Rhythmic Ballet at the Paris Opera, and instructor of the advanced courses at the Dalcroze School in Paris. For nine years instructor in Eurythmics at Bryn Mawr College, and for the last four years has taught at the Curtis Institute of Music.

* * *

Graded courses in all departments of musical instruction.

Classes in Theory of Music begin week of October 8th.

The School Symphony Orchestra will resume rehearsals on Friday evening, October 12th, at 8 P. M. This Class, and those in the Theory of Music are open to students and non-students of the School. Applications must be in by October 11th.

Pupils may register at any time **Early enrollment desirable**

For Year Book, Write

THE REGISTRAR

1617 Spruce Street **Pennypacker 5053**

BRANCHES:

West Philadelphia, Tioga, Germantown, Glenside, Columbia, Pa.

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS

PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

First Pair of Concerts
First Monday Concert

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
OCTOBER 5, at 2.30

SATURDAY EVENING
OCTOBER 6, at 8.15

MONDAY EVENING
OCTOBER 8, at 8.15

Concert Management Elkan-Vogel

announces

under its exclusive management

Season 1928-1929

ALEXANDER

KELBERINE

Pianist

Concert Management Elkan-Vogel

1716 Sansom Street, Philadelphia

785.1
P53p
1929/30

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

784356

52nd Season

The Philadelphia Conservatory of Music

216 SOUTH 20th Street

Mrs. D. Hendrik Ezerman, *Managing-Director*
Boris Koutzen, *Musical Director*

OLGA SAMAROFF, Piano Master Class

AURELIO GIORNI
ALEXANDER KELBERINE } Graduate and Post Graduate Courses

BORIS KOUTZEN, Violin

HANS KINDLER, Cello

FREDERICK W. SCHLIEDER,
Department of Musical Science and Composition

SUSANNA DERCUM
RUTH MONTAGUE } Voice

Preparatory Department of Distinction

The Conservatory announces a course of fifteen illustrated lectures on music and musical history by MADAME OLGA SAMAROFF, on the first and third Monday of every month, beginning on October 22nd These lectures are offered to the student as well as to the layman seeking a development of his understanding of music. Applications should be sent to the office of the Conservatory.

Catalogue Containing Plan of Musical Education Sent Upon Request

MAIN SCHOOL: 216 South 20th Street, *Telephone, Locust 1877*

Branches: **ARDMORE, the Rittenhouse, 52 East Lancaster Avenue**
NORWOOD, 60 West Winona Avenue
OAK LANE, 68th Avenue and Old York Road.

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President,* 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President,* 811 Packard Building
Mrs. Charles W. Henry, *Vice-President,* Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary,* Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary,* 2116 Pine Street
Mrs. George Henderson, *Treasurer,* 2013 Spruce Street
Miss Frances A. Wister, *General Secretary for the Endowment Fund,* 1112 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John Cadwalader
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia S. Morris
Mrs. Arthur E. Newbold
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. James D. Winsor, Jr.

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President,* Ashbourne, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President,* 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President,* School Lane, Germantown
Miss Rossmassler, *Recording Secretary,* Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.,* 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer,* Mill Creek Road, Ardmore
Miss Frances A. Wister, *General Secretary for the Endowment Fund,* 1112 Spruce Street

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

Head of Vocal Department
PASQUALE AMATO

Head of Violin Department
ISRAEL SIEKIERKA

VIOLIN · HARMONY · COUNTERPOINT · COMPOSITION

WM. F. HAPPICH

1520 Chestnut Street

CAMPBELL-HICKIE

Negligees *Lingerie*

S. E. Cor. 17th and Walnut Sts.
Philadelphia

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman, *Managing Director*
216 SOUTH 20th STREET
Locust 1877

G. RUSSELL STRAUSS

TEACHER of SINGING
BARYTONE
1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART

BEN STAD, Director
44th at Chestnut Street
EVERGREEN 3959

THE STERNBERG SCHOOL OF MUSIC

Constantin von Sternberg, *Founder*
Rittenhouse 3634 — *Thirty-ninth Season* — 30 South 21st Street

Rittenhouse School of Music

265 South Nineteenth Street
Hermione Montanye, Director

PHILIP H. GOEPP

A SPECIALTY
Instruction on two pianos privately or in class
Studio: 20 S. 21st Street

SUTOR SCHOOL of Music

Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Philadelphia Studio equipped with a Visuola.

Bell Phone, Spruce 4724

MISS PINAUD

Specialists in Electrolysis

Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only
712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

WINIFRED ATKINSON

PIANIST

1716 Chestnut St. Locust 4980
Faculty: The Philadelphia Conservatory

THE PEASANT SHOP

EUROPEAN PEASANT CRAFT
ANTIQUE & MODERN
126 So. 17 STREET PHILADELPHIA

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets
Miss Frances A. Wister, *General Secretary for the Endowment Fund,* 1112 Spruce Street

Directors

Mrs. Benj. B. Baseler
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllis K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Mrs. William A. Sullivan
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

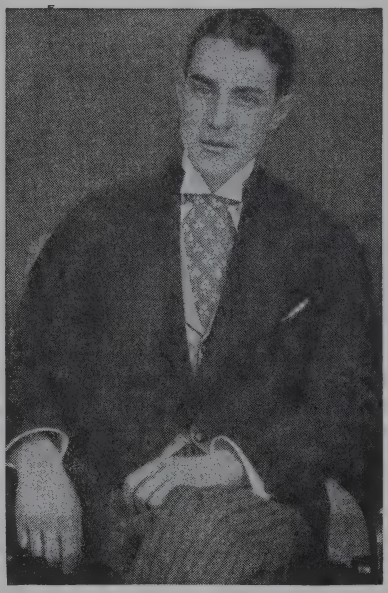
Directors

Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirz

Philadelphia Chamber String Simfonietta

FABIEN SEVITZKY, Conductor

Honorary Member: LEOPOLD STOKOWSKI



THREE CONCERTS

in the

BALLROOM
OF THE
BELLEVUE-STRATFORD

Wednesday Evenings

at eight-fifteen

NOVEMBER 21
JANUARY 9
MARCH 13

TICKETS FOR THE SERIES FIVE DOLLARS ON SALE AT HEPPE'S (GEORGE T. HALY), 1119 Chestnut Street

BOXES $100, $75, $50, $25, (Single Box Seats $7) ON SALE AT 811 PACKARD BUILDING

Steinway Piano *Victor Records*

CHILDREN'S CONCERT

Saturday Morning, April 6, at 11 A. M.

Single Tickets $1—Box Tickets $2

CONCERT MANAGEMENT ARTHUR JUDSON

Steinway Hall
New York

Packard Building
Philadelphia

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY *Afternoons at 2.30*	SATURDAY *Evenings at 8.15*	MONDAY *Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 24 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Jan. 25-26	OSSIP GABRILOWITSCH
Feb. 1-2-4	BERNARDINO MOLINARI
Feb. 8-9 to Mar. 1-2	SIR THOMAS BEECHAM
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS *

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Vladimir Horowitz, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.30, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

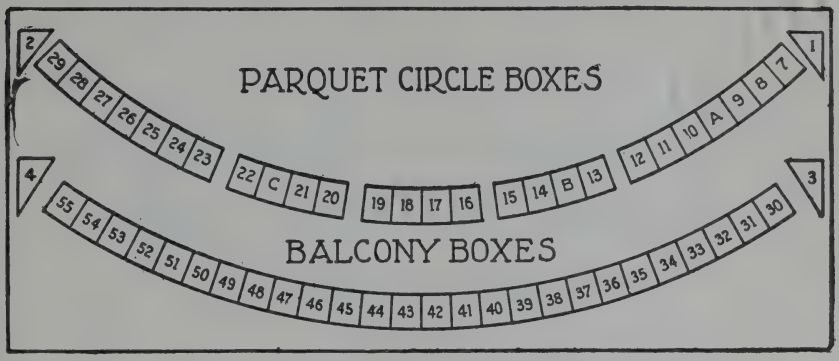
WILMINGTON (The Playhouse)—Thursday Evening, January 3.

for Entertainment and Entr'acte
the Evening Ensemble

HOUSE of WENGER

1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Thomas Leaming
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

Eighty-seventh Season

THE Philharmonic-Symphony Society of New York

One Hundred and Twelve Players

FOUNDED 1842

Conductors

WILLEM MENGELBERG
ARTURO TOSCANINI

A Series of Five Concerts

At The Academy of Music, Philadelphia

SEASON 1928-1929

Monday Evenings

November 5, 1928 — January 7, 1929
December 3, 1928 — January 28, 1929
March 4, 1929

SEASON PRICES FOR FIVE CONCERTS

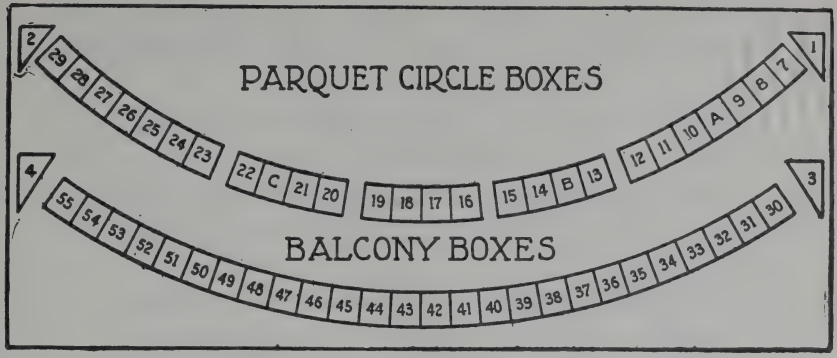
Parquet, Parquet Circle, Balcony . .	$12.00
Family Circle, first three rows . . .	9.00
Family Circle, remainder	6.50
Amphitheatre, first three rows . . .	5.00
Six-seated boxes	82.50
Four-seated boxes	55.00

No War Tax

TICKETS NOW ON SALE AT HEPPE'S (GEORGE T. HALY), 1119 Chestnut Street

The Steinway is the Official Piano of The Philharmonic-Symphony Society

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Edward W. Bok
19 Mr. Alex. Van Rensselaer
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mrs. Leander C. Claflin
Mrs. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. Godfrey R. Rebmann
Mrs. E. A. Hazard
Miss M. H. Thornton
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

Furs For The New Season

The choicest furs—the most subtle modelling and cut—the most faultless workmanship—the newest details—all combine to make the new coats and wraps particularly noteworthy.

Every conceiveable fur, for every conceiveable occasion is here shown. We invite your early inspection, while the collection is still complete.

Jacques Ferber
Furs

1708 Walnut Street

MATRON AND DEBUTANTE

May Select

FALL AND WINTER HATS

For Every Occasion

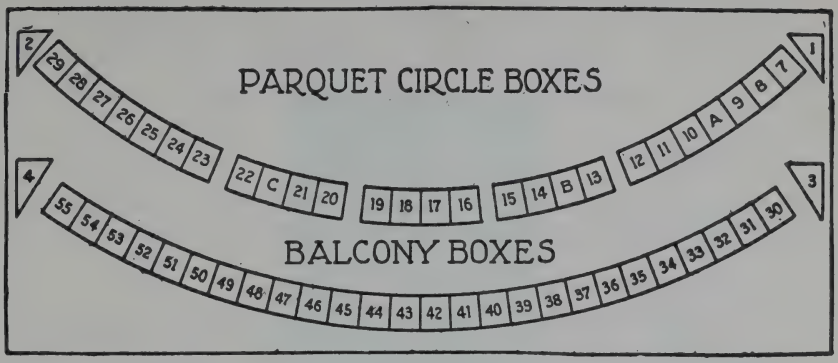
MODELS FRENCH AND ORIGINAL

As Introduced By

Pauline Herman
IMPORTER

WALNUT AT 19TH STREET

The List of Box Holders for 1928-1929



MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Moony
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY
1617 SPRUCE STREET
Frederick Hahn, *President-Director*

Announces:

A Competition for a PIANO SCHOLARSHIP, under **LEO ORNSTEIN,** will be held Monday evening, October 8th, at 8 P. M., in the School Auditorium, 1617 Spruce Street.

Rules of the Competition:

Composition to be played to be selected by competitor.

Competition open to any pianist. All applicants must register at the School on or before Saturday, October 6th. **Registration fee, $5.00.**

A Competition for a VIOLIN SCHOLARSHIP, under **FREDERICK HAHN,** will be held Tuesday evening, October 9th, at 8 P. M., in the School Auditorium, 1617 Spruce Street.

Rules of the Competition:

Composition to be played to be selected by competitor.

Competitor must furnish own accompanist.

Competition open to any violinist. All applicants must register at the School on or before Saturday, October 6th. **Registration fee, $5.00.**

SCHOOL OF MUSIC
of **TEMPLE UNIVERSITY**

1521 Locust Street, Philadelphia, Pa.

THADDEUS RICH, *Mus. Doc., Dean* E. F. ULRICH, *Associate Dean*

Highest Standards of Musical Instruction
Teachers' Certificates, Diplomas, Degrees

No high school education required except for the College course of music. All branches of music—from the children's department to the highest grades—private lessons. Any Instrument or Voice may be taken without other branches.

DISTINGUISHED FACULTY

Superior Piano, Violin and Voice Department
Training for Opera
(under Giuseppe Agostini)

Orchestral Instruments taught principally by members of the Philadelphia Orchestra. Student recitals—Opportunity for Orchestral practice—Classes in Harmony and History of Music.

Pupils may enter at any time during the year
Student Dormitories. Branch Schools. Write for Catalog

School of Music of Temple University
1521 LOCUST STREET **PHILADELPHIA, PA.**

Mitchell Fletcher Co.
"Delicious Coffees" 39c to 70c per pound

1628 Chestnut Street
12th & Market Streets } **PHILA., PA.**
5600 Germantown Ave.

WAYNE, PA.
ATLANTIC CITY, N. J.

Orchestra Personnel—1928-1929

LEOPOLD STOKOWSKI
Conductor

First Violins

MISCHA MISCHAKOFF
Concertmaster
ALFRED LORENZ
LUIGI FERRARA
ALEXANDER J. THIEDE
ALEXANDER ZENKER
DAYTON M. HENRY
ISRAEL SIEKIERKA
HARRY ALEINIKOFF
YASHA KAYALOFF
JACOB SIMKIN
HENRY SCHMIDT
ALEXANDER HILSBERG
GEORGE BEIMEL
JOEL BELOV
A. LIPKIN
KALMAN SMIT
MARIUS THOR
GRISHA MONASEVITCH

Second Violins

DAVID DUBINSKY
IRVING BANCROFT
JOHN W. MOLLOY
A. GORODETZKY
DAVID COHEN
LOUIS FISHZOHN
MATTHEW J. MUELLER
DOMENICO BOVE
J. SAVITT
M. ROTH
EMIL KRESSE
S. DABROWSKI
SCHIMA KAUFMAN
MAX ZALSTEIN
LOUIS GESENSWAY
ANDRE CALLOT
DAVID MADISON
LOUIS GABOWITZ

Violas

SAMUEL LIFSCHEY
SAM ROSEN
HENRY J. MICHAUX
AMEDEE VERGNAUD
DAVID EPSTEIN
GUSTAVE A. LOEBEN
MAURICE KAPLAN
EDWARD MURRAY
RUDOLPH ENGEL
PHILIP NEETER
GORDON KAHN
WM. S. GREENBERG
ALEXANDER GRAY
TIBOR SERLY

Violoncellos

WILLEM VAN DEN BURG
WILLIAM A. SCHMIDT
ISADORE GUSIKOFF
B. GUSIKOFF
MILTON PRINZ
ADRIAN SIEGEL
DANIEL SAIDENBERG
SAM BELENKO
J. STERIN
JOHN GRAY
MORRIS LEWIN

Basses

ANTON TORELLO
A. HASE
FABIEN KOUSSEWITZKY
HEINRICH WIEMANN
VINCENT LAZZARO, JR.
MAX STRASSENBERGER
MATYAS PAULI
LOUIS BOEHSE
MARIO GARAFFONI
S. SIANI

Harps

VINCENT FANELLI, JR.
F. NICOLETTA

Flutes

W. M. KINCAID
JOSEPH LA MONACA
JOHN A. FISCHER
HANS SCHLEGEL

Oboes

MARCEL TABUTEAU
EDWARD RAHO
A. VICTOR LEONCAVALLO
LOUIS DI FULVIO

Clarinets

DANIEL BONADE
LUCIEN CAILLIET
PAUL ALEMANN
JULES J. SERPENTINI
Jules Cocozza
Louis Morris

Bassoons

WALTER GUETTER
JOHN FISNAR
F. DEL NEGRO
HERMAN MUELLER

Horns

ANTON HORNER
JOSEPH HORNER
OTTO HENNEBERG
ALBERT RIESE
CLARENCE MAYER
GEORGE WARDLE
Alfred Zoellner
William Koch

Trumpets

SOL. COHEN
SIGMUND HERING
HAROLD W. REHRIG
RUDOLPH ENGEL

Trombones

GARDELL SIMONS
PAUL P. LOTZ
C. E. GERHARD
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

PHILIP A. DONATELLI
HEINRICH WIEMANN

Tympani

OSCAR SCHWAR
EMIL KRESSE

Battery

BENJAMIN PODEMSKI
JAMES VALERIO

Celesta

GUSTAVE A. LOEBEN

Euphonium

HEINRICH WIEMANN
Chas. A. Norato

Librarian

HARRY A. WIEGAND

Orchestra Manager

DAVID DUBINSKY

It means something to own a Steinway

It means that at any moment you can delight your ears with the most beautiful piano tone in the world. It means that you have always at your call a friendly and sympathetic companion. And it means that you have instant access whenever you wish, to the lovely and enchanting world of music.

The Steinway is more than a piano—it is an institution. For three-quarters of a century it has been the choice of virtually every musician of note. It is preferred by music-lovers everywhere. No other instrument has ever enjoyed such universal recognition. No other instrument has ever earned it.

Yet the Steinway is not difficult to own. A 10% first payment puts it in your home *at once*—and the balance will be distributed over two years. And once there, it will serve you faithfully for 30, 40, or even 50 years and more. *You need never buy another piano.*

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, *and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.*

Steinway & Sons, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

FIRST PAIR

Friday Afternoon
October 5

Saturday Evening
October 6

First Monday Evening, October 8

1928

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR

PROGRAM

BACH — Choralvorspiel, "Wir glauben all' an einen Gott"

BEETHOVEN — Symphony No. 5, in C minor

I. Allegro con brio
II. Andante con moto
III. Allegro. Scherzo
IV. Allegro. Presto

INTERMISSION

ROUSSEL — Concert pour petit Orchestre

I. Allegro
II. Andante
III. Presto

SIBELIUS — Tone Poem, "Finlandia"

The Steinway is the Official Piano of The Philadelphia Orchestra

If you must leave before the end of the concert please do so during an intermission. The closing hour of this program will be approximately 3.45 P.M. on Friday and 9.45 P.M. on Saturday and Monday.

The cool days of Autumn are here and soon the chilly blasts of Winter will be upon us.

We respectfully suggest ordering Clothes early—this will give us plenty of time for the making and insures better work. This applies especially to Evening Dress Clothes.

New and exclusive materials are here from England and Scotland in great variety.

HUGHES & MÜLLER

Established in 1848 at 338 High Street

1527 WALNUT STREET
PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building
S. E. Corner 15th and Chestnut Street
Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited.
Certificates of Deposit Issued. Trusts of All Kind Executed.
Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Chorale-Vorspiel, "Wir glauben all' an einen Gott,"
Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipsic, January 28, 1750.)

In its original form as an organ piece, the chorale-prelude performed at this concert [1] belongs to one of the collections put together by Bach himself and published during his lifetime. *Wir glauben all' an einen Gott* is included among the organ works that form the Third Part of the *Clavierübung,* a comprehensive work in four parts, containing both organ and clavier music, which appeared between 1731 and 1742. It was probably the first of Bach's works to be engraved. Bach's title for Part III is as follows:

The Third Part of the Clavier Exercise, containing various Preludes on the Catechism and other Hymns, for the Organ. Composed for amateurs and lovers of such works, and for their recreation, by Johann Sebastian Bach, Composer to the Royal and Electoral Court of Poland-Saxony, Kapellmeister and Director of the Music, Leipsic. Published by the Author.

This Third Part of the *Clavierübung* begins with a Prelude in E-flat, and ends with a Fugue, also in E-flat—the famous one known as "St. Anne's," from the similarity of its opening subject to the hymn tune of that name. Between the Prelude and the final Fugue stand a series of twenty-one movements founded upon or associated with chorales, and employing hymns which illustrate the Lutheran Catechism.

* * *

In Bach's scheme, the chorale-prelude on *Wir glauben all' an einen Gott* stands for the Creed among the catechism hymns. Luther's hymn, *Wir glauben all' an einen Gott,* is a free version of the Nicene Creed, and was first published, with the melody, in Johann Walther's Hymn-Book, at Wirtenberg, in 1524. The hymn was sung at the funeral of Luther's patron, Friederich the Wise of Saxony, in 1525, and was used as a funeral hymn at a later period. During the Reformation, it was generally sung after the sermon. The tune itself is anonymous, but was probably derived from the plain-song of the Creed, and was adopted by Walther. Bach's version of it conforms closely to the original.

[1] Played for the first time by the Orchestra at the concerts of March 28-29, 1924.

Leopold Stokowski

is with us Again!

THINK of the concerts in store for us this season!!!

Think of the Bach, the Brahms, the Wagner and Debussy—

All our favorites that Stokowski has played so magnificently in the past.

And then imagine the many colorful, exotic selections that he has garnered for us from the Orient. Yes! We shall hear some memorable concerts this season! But—there is another reason for our rejoicing at the return of the great conductor. Few realize that for many hours this week and last the Philadelphia Orchestra has played under his baton to an Academy of Music, empty save only for the recording equipment of the Victor Talking Machine Company. Stokowski is making some new Orthophonic Victor Records . . . records that will astound the musical world with their splendor . . . records of selections that we have been longing for. Watch for these new Philadelphia Orchestra records. There is a great treat in store for you!

Selections from this concert on Orthophonic Victor Records

BEETHOVEN—*Symphony No. 5, in C Minor (Op. 67)*
SIR LANDON RONALD AND THE ROYAL ALBERT HALL ORCHESTRA

SIBELIUS — "FINLANDIA," *Symphonic Poem for Orchestra (Op. 26, No. 7)*
SIR LANDON RONALD AND THE ROYAL ALBERT HALL ORCHESTRA

The first verse of Luther's hymn is as follows:

We all believe in the one true God,
Maker of the earth and heaven;
The Father who to us in love
Hath the claim of children given.
He in soul and body feeds us,
All we want His hand provides us,
Through all snares and perils leads us,
Watches that no harm betides us;
He guards us well by day and night,
All things are governed by His might.[2]

* * *

Bach's organ prelude on the chorale is a fugue in D minor, and is often known as the "Giant Fugue" because of the step-like pedal passages which stride up and down through an octave. Professor Terry thinks that they symbolize "the impregnable foundation on which rests the faith of the Church"; and he compares them with the structure of pedal crochets on which Bach builds the *Credo in Unum Deum* and *Confiteor* of the B minor Mass. Above this foundation in the organ prelude, the first phrase of the melody, *Wir glauben all' an einen Gott,* is reiterated. The subject of the fugue follows the outline of the chorale melody, while the pedals assert their profession of faith.

Symphony No. 5, in C minor, Op. 67.....Ludwig van Beethoven

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

The C minor Symphony is 121 years old—it was completed at Heiligenstadt in 1807; and since December 22, 1808, when it was performed for the first time at the Theater an der Wien, Vienna, it has been flooding men's ears with its heroic beauty.

Sir George Grove was persuaded that Beethoven, in this most famous of all symphonies, concealed an intimate and impassioned chapter of his turbulent career.

"The composition of the C minor," he says, "covered the time before the engagement of Beethoven with the Countess Theresa von Brunswick, the engagement itself, and a part of the period of agitation when the lovers were separated. . . . Now, considering the extraordinarily imaginative and disturbed character of the symphony, it is impossible not to believe that the work—the first movement, at any rate—is based on his relations to the Countess, and is more or less a picture of their personality and association. . . . In fact, the first movement seems to contain actual portraits of the two chief

[2] Catharine Winkworth's translation.

Since Last Season . . .

Hundreds of important items have been added to our stock of imported Phonograph Records. You will enjoy browsing through our stock. A welcome awaits you.

Our catalogue with complete and authoritative annotations will be sent postpaid upon request.

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Pequignot

Jewels

908-09-10-11

Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3

Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

actors in the drama. . . . At any rate, in this movement, he unbosoms himself as he has never done before . . . we hear the palpitating accents and almost the incoherence of the famous love-letters, but mixed with an amount of fury which is not in them."

To Sir George's mind, the opening phrase of the Symphony "exactly expresses" Beethoven—"the fierce imperious composer, who knew how to 'put his foot down'; while the tender E-flat subject in the violins is the youthful Countess—'the womanly, devoted girl.'" [3]

But listen to M. Vincent d'Indy concerning this matter: "All of those compositions [of Beethoven's Second Period, 1801-1815] which tell of or reveal amorous anguish," he remarks in his book on Beethoven, "can apparently be traced, chronologically speaking, only to his passion for Giulietta Guicciardi. Neither Theresa Malfatti, nor Amalie Sebald, nor Bettina Brentano, nor the other women whom Beethoven might have noticed, have left any impression on his musical production. . . . Still, among the women who were Beethoven's friends, there was one whose name should be mentioned here, if only to contradict the newly created legend concerning her. We refer to Countess Thérèse von Brunswick and her mysterious betrothal to Beethoven. . . . What artist, what man gifted with the simplest artistic perception, would for a moment admit that the sole work dedicated to Countess von Brunswick, the insipid sonata in F-sharp major, Op. 78, could be addressed to the same person as the passionate love-letters which all the world has read? . . . These two piano pieces in expressionless imitation, without musical interest, could never have been the homage of the Titan Beethoven to his 'immortal beloved.'" [4]

From 1801 onwards, says M. d'Indy, we find a new Beethoven: "heretofore he has written merely music; now it is life whereof he writes. . . . He has felt, he has loved, he has suffered. . . . In his frenzy he unveils the three loves which fill that soul to overflowing in this second period of his career—the love of Woman, of Nature, of Country." M. d'Indy seems to refer the C minor Symphony to the third of these categories, for he speaks of it only to allude to its "warlike Andante" and its "absolutely heroic Finale."

* * *

[3] Grove refers to the tale of Beethoven's anger during a piano lesson that Ludwig was giving to the young Countess Theresa. Sir George quotes it from *Beethoven's Unsterbliche Geliebte,* by Mariam Tenger—a book characterized by Mr. H. E. Krehbiel in his edition of Thayer's *Life of Beethoven* as "romantic vaporings."

[4] The puzzled inquirer, hesitating between Sir George and Monsieur d'Indy, is referred to the exhaustive discussion of Beethoven's love-affairs contained in Mr. O. G. Sonneck's scholarly and engrossing brochure, *The Riddle of the Immortal Beloved* (G. Schirmer, New York, 1927).

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company

OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed.

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

Many things have been found in the Fifth Symphony—martial celebrations, the repercussions of a tragic love-affair, the summons of Fate, the note of the yellow-hammer heard in country walks. But whatever Beethoven did or did not intend to say to us in this tonal revelation, there is one trait that the C minor Symphony has beyond every other, and that is the quality of epic sweep and power.

There is nothing in music quite like the heroic beauty of those first measures of the Finale that burst forth at the end of the indescribable transition from the Scherzo, with its swiftly cumulative crescendo. It is then that Beethoven unleashes his trombones—having cannily held them in reserve throughout the foregoing movements—and the clouds open, and you realize that Sir George was happily inspired when he wrote that at this moment one felt as if one were "being present at the work of creation, out of which suddenly bursts the new world, radiant with eternal sunshine, and welcomed by the jubilant sound of all the sons of God shouting for joy."

Concert Pour Petit Orchestre, Op. 34.....Albert Roussel

(Born at Turcoing, Dept. du Nord, France, April 5, 1869; now living in Paris.)

Roussel's name is not a new one on Philadelphia Orchestra programs. Part Two of his *Evocations* (*La Ville Rose*) was performed by the Orchestra in the season of 1913-14. That work is separated from the piece on this program by a decade and a half, and by a remarkable æsthetic change of front on the part of Roussel. Having gone along contentedly for twenty years or so as one of those now antiquated "modern Frenchmen" contemporaneous with d'Indy, Debussy, Dukas, the earlier Ravel, and their kind, Monsieur Roussel astonished the world of music by an artistic transilience that conveyed him abruptly from the pleasant groves of the Gallic modernists, with their Impressionist twilights and misty, pagan, sensual afternoons, their poetical nature-painting and their well-bred ironies, and landed him in the strange new world of the ultra-moderns, where tonalities whose families do not speak try desperately to occupy the same space at the same time, and keys lie side by side without love. In short, Monsieur Roussel was suddenly to be observed, about 1920, embracing the faith of Stravinsky, Schönberg, Honegger, Milhaud, Poulenc, Bartok, Casella, and the rest. Not only did he preach the æsthetic gospel of such young revolutionists as "The Six," but he

THE GATHERING PLACE FOR DISCRIMINATING PEOPLE

Whitman's

1316 Chestnut Street

LUNCHEON · AFTERNOON TEA · DINNER

CANDIES · SODA

developed, at fifty, a "new manner" of his own. Let Monsieur G. Jean-Aubry, authoritative apostle of the New Faith, tell the tale of Roussel's evolution:

M. Albert Roussel began his life not as composer, but as naval officer. He left the navy when he was about twenty-three, for musical taste had already shown itself to be dominating in him; he had made, almost unaided, his first essays in composition, but his aim was to devote all his efforts to it. He resigned and came to take counsel and lessons from M. Vincent d'Indy at the Schola Cantorum. His professional talents displayed themselves so rapidly and unmistakably that a few years after his entrance as a pupil he became professor of counterpoint. For a little while it seemed as if he were to become a typical figure of the Schola, or at least one of those destined to propagate in its various official or officious branches that orthodox doctrine and that post-Franckism which is generally regarded as its guiding principle. A symphonic poem entitled *Resurrection,* a trio, a divertissement for wind instruments, were works produced during the scholastic period of Albert Roussel's life; the latter two are not without merit and charm even today, and they count among the best that the Schola has given us, with the exception of M. Vincent d'Indy's own work.

It was soon recognized that the Schola could not expect docility on the part of Albert Roussel in perpetuating its dogmata. His works, even more than those of Déodat de Séverac, showed the greatest sympathy with what was then generally called musical impressionism, personified by Claude Debussy; but without breaking with the Schola or associating himself with any group, Albert Roussel went on slowly but surely developing his true personality.

A symphonic poem in four movements, *Le Poème de la Forêt;* a series of songs on poems by Henri de Regnier; a sonata for violin and piano; and the incidental music to *Le Marchand de Sable qui passe* revealed him as a musician full of merit and sensibility, whose task it seemed to be to reconcile the tendencies of the Schola and those of Debussy's followers.

* * *

It became a habit to speak of Séverac and Roussel in the same breath as deserters and as the most brilliant pupils of the Schola. At this time Albert Roussel seemed to be unanimously accepted by the critics either as doing honor to the scholastic doctrine or as being successful in combining the flexibility, freshness, and audacity engendered by the art of Debussy. This benevolence reached its climax when the composer produced for the first time, a year or two before the war, the *Evocations,* a symphony with chorus inspired by the impressions of a voyage to India, which today remains one of the masterpieces of contemporary French music. Yet it was not the *Evocations* which established the reputation of Albert Roussel generally, but a much shorter and exquisite work, the music for the ballet *Le Festin de l'Araignée,* performed with the greatest success at the Théâtre des Arts in Paris in 1912. Since then, divorced from the choregraphy that occasioned it, the work has known an overwhelming success in a score of different countries.

Choose from 87 Album Sets

including the Great Schubert Centennial Memorial Edition—16 of Schubert's immortal works conveying the essence of his unique gifts.

Other composers represented in

COLUMBIA

MASTERWORKS*

Bach	**Haydn**
Beethoven	**Holst**
Berlioz	**Lalo**
Brahms	**Mendelssohn**
Bruch	**Mozart**
Chopin	**Ravel**
Debussy	**Saint-Saëns**
Dvořák	**Strauss**
Franck	**Tschaikowsky**
Grieg	**Wagner**

in a selected list of symphonies, concertos, sonatas and chamber music. All works in 5 or more parts are enclosed in attractive art albums.

Ask for Columbia Masterworks Catalogue

"Magic Columbia *Notes"*

C. J. HEPPE & SON
1117-19 Chestnut Street

H. ROYER SMITH COMPANY
10th & Walnut Streets

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.,
11th and Market Streets

B. B. TODD
1306 Arch Street

COLUMBIA

"NEW PROCESS" RECORDS

REG U. S. PAT. OFF.

Made the New Way—Electrically—Viva-tonal Recording
The Records without Scratch

Schubert Week, Nov. 18-25. Organized by Columbia Phonograph Co.

Reg. U. S. Pat. Off.

When war broke out, Albert Roussel, although on half-pay, resumed service, in the army this time, and took part in the fighting around Verdun, whence he returned very weak and anæmic. He set to work again silently and in solitude.

In certain conservative musical circles it created something like amazement to see a man of the age and merit of Roussel not only go to the concerts of the most revolutionary or would-be-revolutionary young people, the group of "Six," but actually to affirm by means of articles—he who had never before wielded the pen—his sympathy with their efforts. The universally recognized integrity of his mind precluded the least suspicion of a manœuver. When the Colonne Concerts gave the first performance [Oct. 29, 1921] of a short symphonic piece, *Pour une Fête de Printemps,* his sincerity was still further confirmed, for this piece was perceived to be the work of a man who, although pursuing the expression of his own nature, did not refuse to follow in his own way a direction analogous to that taken by Stravinsky, Schönberg, or "The Six" without revealing any trace of servile imitation.

* * *

The innovating work referred to by Monsieur Jean-Aubry, *Pour une Fête de Printemps,* was conceived, it is said, at the same time as Roussel's much-discussed Symphony, Op. 23.[5] Both scores were written in what was then Monsieur Roussel's "new manner"—yet that manner had been foreshadowed, according to certain Gallic commentators, in Roussel's opera-ballet on a Hindu subject, *Padmâvati,* composed between 1913 and 1918 to a text by Louis Laloy.[6] This "new manner" was expressed, of course, in a greater harmonic freedom, and suggested a hankering after the Polytonal fleshpots. But Monsieur Roussel, even in that "new manner," is very far indeed from exhibiting in their fully developed character the traits that are typical of the later music of Bartok and Schönberg—he is still, at bottom, a Frenchman of the period of d'Indy and Debussy; for he is still fastidious, sensitive, poetic, with a guilty sense of beauty; and his acidities are not extreme enough to pucker the lips of the Muse.

* * *

But now, confusingly enough, Monsieur Roussel has developed a still newer "manner" than that of the Symphony and *Pour une Fête de Printemps.* It was first exhibited in the Suite in F, for Orchestra, Op. 33, composed in 1926, and its influence is felt in the work on this program, wherein Roussel, like so many of his younger contemporaries, practices a kind of formal neo-classicism.

* * *

[5] Performed for the first time at the Pasdeloup Concerts, Paris, under Rhené-Baton, March 4, 1922.

[6] Roussel's opera-ballet, *Padmâvati,* was produced at the Paris Opéra, June 1, 1923.

I. MILLER

INSTITUTION INTERNATIONALE

Music Hath Charms

So has a dainty foot . . . So has *any* foot when it's graced by an I. Miller slipper!

Beautiful Shoes

1225 CHESTNUT STREET

Decorate with Artistic Lighting Equipment

Quaint

Lighting Fixtures & Lamps

THE

HORN & BRANNEN MFG CO.

Retail Sales Room

427-433 N. Broad Street

Nan Duskin's

Own Store

from Paris...fashions
for all occasions...
new ones every day...

new coats new costumes new frocks

126 S. Eighteenth St.

Cor. Sansom St.

Roussel's "Concerto for small orchestra" was published in 1927, with a dedication to Walther Straram. It is scored for piccolo, flute, two oboes, two clarinets, two bassoons, two horns, trumpet, timpani and strings. There are three movements: *Allegro, Andante, Presto.* Roussel has had in mind the type form of the old *concerto grosso,* in which groups of solo instruments were set off against the rest of the orchestra in contrast and opposition; but he has adapted the old form to suit his twentieth-century needs.

The opening Allegro, in 2-4 time, is evolved from a pervasive figure so woven into the texture of the score that the movement has almost the character of a passacaglia (although the old passacaglia was traditionally in triple time). This integrating and persistent theme is the decisively rhythmed figure introduced by two sixteenth-notes and an eighth which is heard at the beginning of the movement in the violas, *fortissimo.* It informs the movement almost throughout, moving from part to part of the tonal structure. Various groupings of the wind instruments suggest the "concertino" of the eighteenth-century *concerto grosso.*

The slow movement (*Andante,* 6-4) is patterned chiefly upon a subject adumbrated by the flutes at the beginning, under long sustained octaves of two muted solo violins, against which a solo bassoon projects a melody conspicuous for the widely spaced intervals of its latter part. Solo horn and solo trumpet and the other strings spin a contrapuntal web of long-breathed melodies. A flute embroiders a phrase from the opening song of the bassoon, now heard from the strings. The intertwining of lyric voices brings an end on a long-held dissonant chord, *ppp.*

The Finale is a jocose and vigorously rhythmed *Presto,* in triple time, based on contrasting and juxtaposed fragments of the subject enunciated, *forte,* by the trumpet at the fifth measure against a staccato figure for the strings, which in itself supplies material for the movement. There is use of the effect of a drone bass, followed by a quieter section marked "a l'aise," in which the wood-wind, and after them the strings, make play with a more gracious subject derived from ascending and descending scale passages. A *meno presto* passage is followed by a resumption of the first tempo, with a variant of the chief subject appearing as a heavily accented bass. There is a *fff* climax, and a diminuendo, with the scale motive in wave-like figures for the clarinet, the chief theme singing above it in oboe and flute. There is a pianissimo close.

The Blum Store

now . . . . chestnut at juniper
soon . . . . chestnut & thirteenth

the trailing gown
in indefinite colors
by
patou
reproduced in satin 59.75

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S
Philadelphia's Standard Drug Store
1518 CHESTNUT STREET
Open every day—8 A. M. to Midnight
Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company
EDWARD C. DIXON, *President*
1415 Locust Street Philadelphia

"Finlandia," Symphonic Poem for Orchestra, Op. 26, No. 7,
Jan Sibelius

(Born at Tavastehus, Finland, December 8, 1865; still living.)

Mrs. Rosa Newmarch, literary godmother to Sibelius, quotes the composer as stating with emphasis that he has used no genuine folk-tunes in this score. "There is a mistaken impression abroad," Sibelius is said to have remarked some years ago to Mr. Newmarch, "that my themes are often folk-melodies. So far I have never used a theme that was not of my own invention. The thematic material of *Finlandia* (and of *En Saga*) is entirely my own." Mrs. Newmarch remarks that, "like Glinka, Sibelius avoids the crude material of the folk-song; but like that great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect."

Finlandia, in its expression of contrasted moods, traverses agitation, prayerfulness, sorrow, buoyancy, elevation, and a prophetic vision, as it seems, of ultimate national triumph.

The work was composed in 1894. At one of its first performances in this country—by the Russian Symphony Orchestra in 1905—this note concerning the score was published:

"*Finlandia,* though without explanatory sub-title, seems to set forth an impression of the national spirit and life. The work records the impressions of an exile's return home after a long absence. An agitated, almost angry theme for the brass choir, short and trenchant, begins the introduction, *Andante sostenuto* (*alla breve*). This theme is answered by an organ-like response in the wood-wind, and then a prayerful passage for strings, as though to reveal the essential earnestness and reasonableness of the Finnish people, even under the stress of national sorrow. This leads to an *Allegro moderato* episode, in which the restless opening theme is proclaimed by the strings against a very characteristic rhythmic figure, a succession of eight beats, the first strongly accented. With a change to *Allegro* the movement, looked at as an example of the sonata form, may be said to begin. A broad, cheerful theme by the strings, in A-flat, against the persistent rhythm in the brass, is followed by a second subject, introduced by the wood-wind and taken up by the strings, then by the 'cello and first violin. This is peaceful and elevated in character, and might be looked upon as prophetic of ultimate rest and happiness. The development of these musical ideas carries the tone poem to an eloquent conclusion."

While You Are Enjoying The Orchestra–

—the burglar may be making off with the valuables you left "safe" at home—or fire may be destroying them.

But you can put them beyond the possibility of both these risks—in our conveniently located Safe Deposit Vaults.

Boxes range from $5 to $250 a year; there are 35 coupon rooms where you can review the contents of your box in comfort and privacy.

Main Office:
Broad—Chestnut
—Sansom

WORLD'S OLDEST TITLE COMPANY
The
Real Estate-Land Title & Trust Company

Downtown Office:
517 Chestnut
Street

When you use Elizabeth Arden's Preparations according to the methods carefully evolved by Miss Arden herself, the health and clear beauty of your skin are as assured as if you were working under Miss Arden's personal supervision.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for appointment
RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*
673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
October 12
At Two-Thirty

Next Week's Program

Saturday
October 13
At Eight-Fifteen

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*

MOZART — Overture, "Le Nozze di Figaro"

BRAHMS — Symphony No. 3, in F major

I. Allegro con brio
II. Andante con moto
III. Poco allegretto
IV. Allegro

KNIPPER — "Märchen eines Gyps-Gottes"

I. Introduction. Legend of a Plaster God.
II. Dance.
III. Wail of the People and the Dance of the Gods.
IV. The People's Curse.
V. Overthrow of the God.
VI. Epilogue.

WAGNER — Overture and Venusberg Music from "Tannhaeuser"

This program will end approximately at 4.00 P. M. on Friday and at 10.00 P. M. on Saturday.

IMPORTANT NOTICE

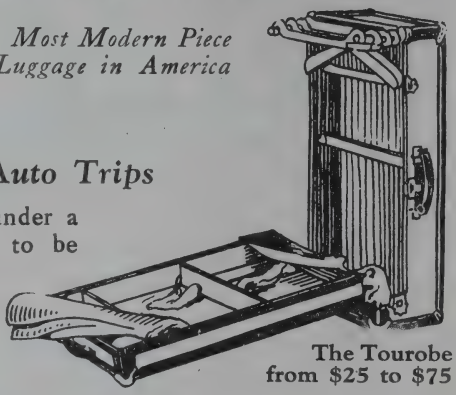
Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

TOUROBE

The Most Modern Piece of Luggage in America

Ideal for Auto Trips

Small enough to go under a berth. Light enough to be carried as a suit case. Special attachment for running board; waterproof covers.



The Tourobe from $25 to $75

Bains LUGGAGE THAT LASTS

1028 Chestnut St. —— 1516 Chestnut St.

Marc Blitzstein

Piano
Composition

Studio:
1826 Spruce Street
Pennypacker 6471

KATHARINE WOLFF

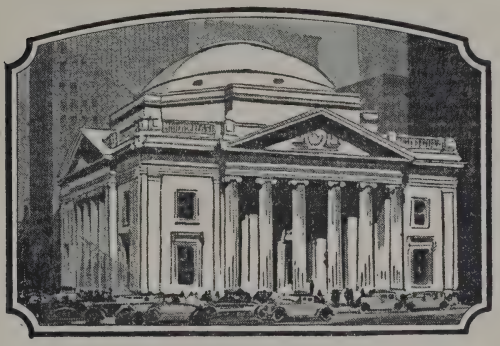
Pupil of Mlle. Nadia Boulanger

Piano, Solfege, Harmony, Counterpoint and music appreciation

Studio: 1716 Sansom Street **Spruce 5167**

When Even The Soundest Investments Show A Loss

One of a Series of Informative Advertisements Dealing with Financial Subjects—Issued by Girard Trust Company



Chartered 1836

THE selection of a safe and profitable investment is by no means an easy matter. So many factors must be taken into consideration and so intimate a knowledge of the investment market is necessary, that the investment of funds has long been recognized as a task calling for highly specialized knowledge.

However, even after funds have been well invested, only by constant vigilance can we guard ourselves against possible losses.

Let us cite a case in point.

A capable business man, serving as Executor and Trustee of an estate, was obliged to be out of town from time to time for considerable periods.

The estate owned stock in a large corporation whose assets were segregated by court order. Failure to take advantage of the terms of this order within the specified time resulted in a loss of $43,000 on this one investment.

Had a Trust Company been managing the estate instead of an *individual* trustee, such a loss could scarcely have occurred. One of its daily routine duties is the checking up of any changes in status of securities owned by estates in its care.

The business man, more than anyone else, will appreciate the value of a Trust Company Executor or Trustee with whom "investments" is a principal business, not a side issue.

A booklet outlining the advantages and economies of Trust Company management of estates will be mailed on request

GIRARD TRUST COMPANY

BROAD AND CHESTNUT STREETS • • PHILADELPHIA

RARE JEWELS

Each an exclusive accomplishment in design and skillful blending of colors. Entirely new and exceedingly beautiful.

J. E. CALDWELL & CO.

·· Jewelry · Silver · Watches · Stationery ··

Chestnut Street at Juniper

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
OCTOBER 12-13

BRAHMS CHORUS
Of Philadelphia

(3rd SEASON)
N. LINDSAY NORDEN, Conductor

Two Concerts in the First (Calvary) Presbyterian Church, Locust above 15th Street

THURSDAY, DECEMBER 13, 1928
Brahms: "Requiem" Dvorak: "Te Deum"

THURSDAY, MARCH 28, 1929
Bach: The Passion According to St. John

CHORUS OF 125 FULL ORCHESTRA

Subscriptions may be obtained from the Secretary, Mrs. Helen C. Cumings, 1243 W. Westmoreland Street, Tioga 2482

Unreserved $6.00 (3 Tickets Each Concert)
Reserved $9.00 (3 Tickets Each Concert)

The Newman Galleries
1732 Chestnut Street
ETCHINGS—MEZZOTINTS
PAINTINGS

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free.
Send for catalogue.
BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

Brush and Needle Studio
LAMP SHADES
Old Glass Lamps and Bottles
206 S. CAMAC ST.
Special Order Service

The Little Watch Shop Pennypacker 5686
HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

---and books?
emma feldman
book & art shop
1232 locust street

Employers Favor College Graduates

The trend in modern business is to employ college graduates. They are better fitted for paying positions than men who had only a high-school education. Parents cannot make any other investment for their sons that will bring such rich returns. We have three plans for assuring, without burden to you, that your infant son shall have a college education.
Send for booklet, "College Education Made Sure."

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square Founded 1847 Philadelphia, Pa.

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

THE

POLISHED GIRDLE DIAMOND

A Patented Diamond Cutting,
Exclusive with this Establishment

Pre-eminently outrivals all other Diamonds in brilliancy, color and perfection.

Inspection Invited

WEDDING GIFTS

As perhaps the oldest business house continuously on Chestnut Street, this establishment has had the experience and privilege of supplying five generations of Brides with their Silver and other Wedding Gifts.

THE PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman
Managing Director

Announces a course of fifteen lectures on Music and Musical History by

OLGA SAMAROFF

The lectures will be illustrated by Madame Samaroff's artist pupils and in presenting the course THE PHILADELPHIA CONSERVATORY OF MUSIC is filling a real need in the musical life of the City.

For information apply to the Conservatory,
216 SOUTH 20th STREET *Locust 1877*

Chestnut Hill 0605
A. J. R. Mac Cain

Ambler 52R2
L. L. Carter

Willow Dell Farm Antiques

GWYNEDD VALLEY, PA.

Evans and Welsh Roads, 2 miles beyond Spring House

Curly Maple Corner Cupboard
Curly Maple Highboy
Curly Maple Tables, Chairs, etc.
Adams and Wooliscraft China, etc., etc.

Decorate with Artistic Lighting Equipment

Quaint
Lighting Fixtures & Lamps
THE
HORN & BRANNEN MFG CO.
Retail Sales Room
427-433 N. Broad Street

Nan Duskin's
Own Store

from Paris...fashions
for all occasions...
new ones every day...

new coats | new costumes | new frocks

126 S. Eighteenth St.
Cor. Sansom St.

Marc Blitzstein
Piano
Composition
Studio:
1826 Spruce Street
Pennypacker 6471

KATHARINE WOLFF
Pupil of Mlle. Nadia Boulanger

Piano, Solfege, Harmony, Counterpoint
and music appreciation

Studio: 1716 Sansom Street **Spruce 5167**

Eight Chamber Music Concerts By Famous Organizations For Eight Dollars

Sunday Afternoons, Ballroom Bellevue-Stratford
at 4 o'clock

October 28 —Philadelphia Orchestra Ensemble

November 11—Flonzaley Quartet
(Farewell appearance in Philadelphia)

December 2 —Philadelphia Chamber String Simfonietta

December 30—Musical Fund Prize Composition Concert
Played by members of The Philadelphia Orchestra

January 20 —Elshuco Trio

February 17 —Pro Arte String Quartet

March 10 —Hart House String Quartet
(Canadian organization)

March 24 —London String Quartet

Junior Memberships Four Dollars

Applications to
MRS. HAROLD E. YARNALL, *President*
811 Packard Building

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS
PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Second Pair of Concerts

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
OCTOBER 12, at 2.30

SATURDAY EVENING
OCTOBER 13, at 8.15

1928-1929

IS YOUR BEAUTY SUN-MARRED?

If you are paying with tan, freckles, perhaps lined coarsened skin, for reckless hours in the sun, Helena Rubinstein provides the scientific solution. A course of Valaze Summer Treatments will bless your skin with clear petal-smooth beauty. And the faithful use of the Valaze Sunproof Creations will keep your loveliness intact—ready for the "indoor" season. Each Valaze Treatment includes detailed instructions on the correct home care of the skin and the technique of *"personality make-up"*. America's most modern Beauty Salon, the Maison de Beaute Valaze is at your service—specializing in the harmonious cultivation of face, figure, hands and hair.

Helena Rubinstein LONDON PARIS

254 South 16th Street, Philadelphia

Rubenstein Home-Treatment Creations are obtainable at better shops, or direct from the Salon.

SCHOOL OF MUSIC

of TEMPLE UNIVERSITY

1521 Locust Street, Philadelphia, Pa.

THADDEUS RICH, *Mus. Doc., Dean* E. F. ULRICH, *Associate Dean*

Highest Standards of Musical Instruction
Teachers' Certificates, Diplomas, Degrees

No high school education required except for the College course of music. All branches of music—from the children's department to the highest grades—private lessons. Any Instrument or Voice may be taken without other branches.

DISTINGUISHED FACULTY

Superior Piano, Violin and Voice Department
Training for Opera
(under Giuseppe Agostini)

Orchestral Instruments taught principally by members of the Philadelphia Orchestra. Student recitals—Opportunity for Orchestral practice—Classes in Harmony and History of Music.

Pupils may enter at any time during the year
Student Dormitories. Branch Schools. Write for Catalog

School of Music of Temple University

1521 LOCUST STREET **PHILADELPHIA, PA.**

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

Head of Vocal Department
PASQUALE AMATO

Head of Violin Department
ISRAEL SIEKIERKA

VIOLIN • HARMONY • COUNTERPOINT • COMPOSITION

WM. F. HAPPICH
1520 Chestnut Street

ALFRED SEYDEN — *Violinist*
Studio: 508 Presser Building

Teaching days in Philadelphia
Tuesday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

PHILADELPHIA CONSERVATORY OF MUSIC
Mrs. D. Hendrik Ezerman, *Managing Director*
216 SOUTH 20th STREET
Locust 1877

G. RUSSELL STRAUSS
TEACHER of SINGING
BARYTONE
1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART
BEN STAD, Director
44th at Chestnut Street
EVERGREEN 3959

THE STERNBERG SCHOOL OF MUSIC
Constantin von Sternberg, *Founder*
Rittenhouse 3634
Thirty-ninth Season
30 South 21st Street

Rittenhouse School of Music
265 South Nineteenth Street
Hermione Montanye, Director

PHILIP H. GOEPP
A SPECIALTY
Instruction on two pianos privately or in class
Studio: 20 S. 21st Street

SUTOR SCHOOL of Music

Philadelphia	Lansdowne, Pa.
1712 Chestnut St.	243 W. Albemarle Ave.
Studio 419	*Phone, Lans. 5271*

Both Studios are equipped with a Visuola.

Bell Phone, Spruce 4724

MISS PINAUD
Specialists in Electrolysis
Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only
712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

WINIFRED ATKINSON
PIANIST
1716 Chestnut St. Locust 4980
Faculty: The Philadelphia Conservatory

THE PEASANT SHOP
EUROPEAN PEASANT CRAFT
ANTIQUE & MODERN
126 So. 17 STREET PHILADELPHIA

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President,* 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President,* 811 Packard Building
Mrs. Charles W. Henry, *Vice-President,* Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary,* Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary,* 2116 Pine Street
Mrs. George Henderson, *Treasurer,* 2013 Spruce Street
Miss Frances A. Wister, *General Secretary for the Endowment Fund,* 1112 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John Cadwalader
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia S. Morris
Mrs. Arthur E. Newbold
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. James D. Winsor, Jr.

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President,* Ashbourne, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President,* 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President,* School Lane, Germantown
Miss Rossmassler, *Recording Secretary,* Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.,* 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer,* Mill Creek Road, Ardmore
Miss Frances A. Wister, *General Secretary for the Endowment Fund,* 1112 Spruce Street

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

Philadelphia Chamber String Simfonietta

FABIEN SEVITZKY, Conductor

Honorary Member: LEOPOLD STOKOWSKI

THREE CONCERTS

in the

BALLROOM
OF THE
BELLEVUE-STRATFORD

Wednesday Evenings

at eight-fifteen

NOVEMBER 21
JANUARY 9
MARCH 13

TICKETS FOR THE SERIES FIVE DOLLARS ON SALE AT HEPPE'S (GEORGE T. HALY), 1119 Chestnut Street

BOXES $100, $75, $50, $25, (Single Box Seats $7) ON SALE AT 811 PACKARD BUILDING

Steinway Piano *Victor Records*

CHILDREN'S CONCERT

Saturday Morning, April 6, at 11 A. M.

Single Tickets $1—Box Tickets $2

CONCERT MANAGEMENT ARTHUR JUDSON

Steinway Hall
New York

Packard Building
Philadelphia

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets
Miss Frances A. Wister, *General Secretary for the Endowment Fund,* 1112 Spruce Street

Directors

Mrs. Benj. B. Baseler
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllis K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Mrs. William A. Sullivan
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

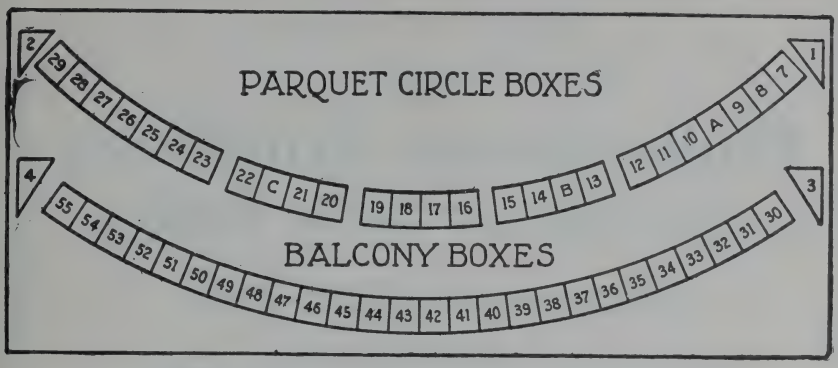
Directors

Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirz

for Entertainment and Entr'acte
the Evening Ensemble

HOUSE of WENGER
1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Thomas Leaming
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

Eighty-seventh Season

THE Philharmonic-Symphony Society of New York

One Hundred and Twelve Players

FOUNDED 1842

Conductors

WILLEM MENGELBERG
ARTURO TOSCANINI

A Series of Five Concerts

At The Academy of Music, Philadelphia

SEASON 1928-1929

Monday Evenings

November 5, 1928 — January 7, 1929
December 3, 1928 — January 28, 1929
March 4, 1929

SEASON PRICES FOR FIVE CONCERTS

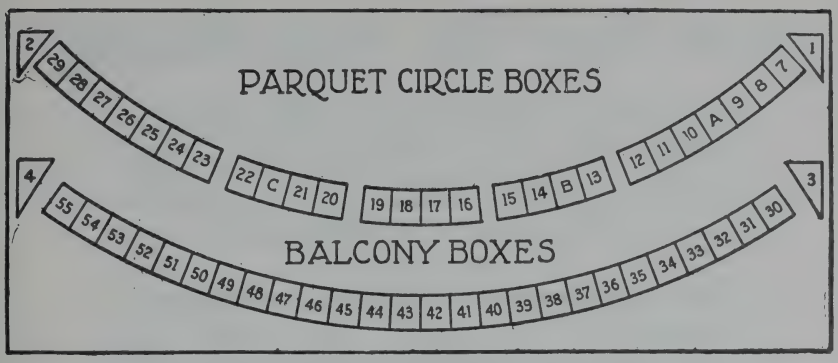
Parquet, Parquet Circle, Balcony . .	$12.00
Family Circle, first three rows . . .	9.00
Family Circle, remainder	6.50
Amphitheatre, first three rows . . .	5.00
Six-seated boxes	82.50
Four-seated boxes	55.00

No War Tax

TICKETS NOW ON SALE AT HEPPE'S (GEORGE T. HALY), 1119 Chestnut Street

The Steinway is the Official Piano of The Philharmonic-Symphony Society

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Edward W. Bok
19 Mr. Alex. Van Rensselaer
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mrs. Leander C. Claflin
Mrs. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

Furs For The New Season

The choicest furs—the most subtle modelling and cut—the most faultless workmanship—the newest details—all combine to make the new coats and wraps particularly noteworthy.

Every conceiveable fur, for every conceiveable occasion is here shown. We invite your early inspection, while the collection is still complete.

Jacques Ferber
Furs

1708 Walnut Street

MATRON AND DEBUTANTE

May Select

FALL AND WINTER HATS

For Every Occasion

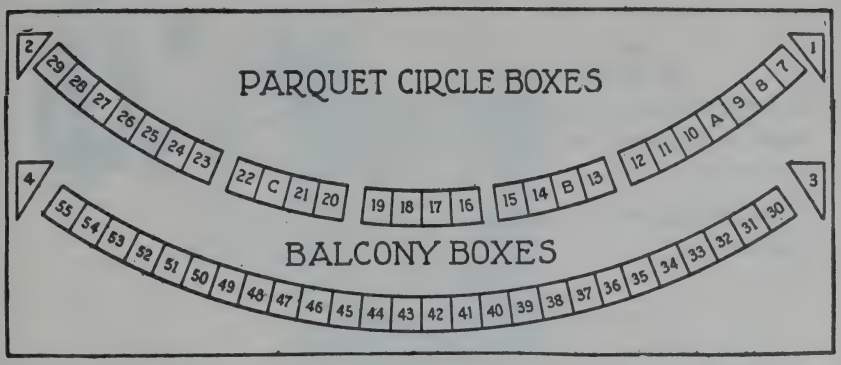
MODELS FRENCH AND ORIGINAL

As Introduced By

Pauline Herman
IMPORTER

WALNUT AT 19TH STREET

The List of Box Holders for 1928-1929



MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Moony
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory

APARTMENT
living developed to its highest degree of comfort, luxury and convenience.

The solution to the servant problem.

Your Inspection is cordially invited

Rittenhouse Plaza

HOUSEKEEPING APARTMENTS

N. W. Corner, Walnut & 19th Streets

Mitchell Fletcher Co.

Chocolates made by Eugéne—1Lb Tin $2.00

1628 Chestnut Street
12th & Market Streets } PHILA., PA.
5600 Germantown Ave.

WAYNE, PA.
ATLANTIC CITY, N. J.

SHUT-IN-SHOP

SHUT-IN-CRAFT

Initials Embroidered
Jigsaw Puzzles Cards

35 South 19th Street

Rittenhouse 4985

OTTO KELLER

Own Make Ice Cream
. . Cakes, Pastry and Candy . .
218 South 20th Street
Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE

We Deliver Anywhere

Penn Athletic Club
LOCUST AT EIGHTEENTH ST.
Philadelphia, Pa.

Telegraph Delivery Service
Bell, Pennypacker 1411

CAMPBELL-HICKIE

Negligees Lingerie

S. E. Cor. 17th and Walnut Sts.
Philadelphia

Orchestra Personnel—1928-1929

LEOPOLD STOKOWSKI
Conductor

First Violins

Mischa Mischakoff
Concertmaster
Alfred Lorenz
Luigi Ferrara
Alexander J. Thiede
Alexander Zenker
Dayton M. Henry
Israel Siekierka
Harry Aleinikoff
Yasha Kayaloff
Jacob Simkin
Henry Schmidt
Alexander Hilsberg
George Beimel
Joel Belov
Arthur B. Lipkin
Kalman Smit
Marius Thor
Grisha Monasevitch

Second Violins

David Dubinsky
Irving Bancroft
John W. Molloy
A. Gorodetzky
David Cohen
Louis Fishzohn
Matthew J. Mueller
Domenico Bove
J. Savitt
M. Roth
Emil Kresse
S. Dabrowski
Schima Kaufman
Max Zalstein
Louis Gesensway
Andre Callot
David Madison
Louis Gabowitz

Violas

Samuel Lifschey
Sam Rosen
Henry J. Michaux
Amedee Vergnaud
David Epstein
Gustave A. Loeben
Maurice Kaplan
Edward Murray
Rudolph Engel
Philip Neeter
Gordon Kahn
Wm. S. Greenberg
Alexander Gray
Tibor Serly

Violoncellos

Willem van den Burg
William A. Schmidt
Isadore Gusikoff
B. Gusikoff
Milton Prinz
Adrian Siegel
Daniel Saidenberg
Sam Belenko
J. Sterin
John Gray
Morris Lewin

Basses

Anton Torello
A. Hase
Fabien Koussewitzky
Heinrich Wiemann
Vincent Lazzaro, Jr.
Max Strassenberger
Matyas Pauli
Louis Boehse
Mario Garaffoni
S. Siani

Harps

Vincent Fanelli, Jr.
F. Nicoletta

Flutes

W. M. Kincaid
Joseph La Monaca
John A. Fischer
Hans Schlegel

Oboes

Marcel Tabuteau
Edward Raho
A. Victor Leoncavallo
Louis Di Fulvio

Clarinets

Daniel Bonade
Lucien Cailliet
Paul Alemann
Jules J. Serpentini
Jules Cocozza
Louis Morris

Bassoons

Walter Guetter
John Fisnar
F. Del Negro
Herman Mueller

Horns

Anton Horner
Joseph Horner
Otto Henneberg
Albert Riese
Clarence Mayer
George Wardle
Alfred Zoellner
William Koch

Trumpets

Sol. Cohen
Sigmund Hering
Harold W. Rehrig
Rudolph Engel

Trombones

Gardell Simons
Paul P. Lotz
C. E. Gerhard
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

Philip A. Donatelli
Heinrich Wiemann

Tympani

Oscar Schwar
Emil Kresse

Battery

Benjamin Podemski
James Valerio

Celesta

Gustave A. Loeben

Euphonium

Heinrich Wiemann
Chas. A. Norato

Librarian

Harry A. Wiegand

Orchestra Manager

David Dubinsky

It means something to own a Steinway

It means that at any moment you can delight your ears with the most beautiful piano tone in the world. It means that you have always at your call a friendly and sympathetic companion. And it means that you have instant access whenever you wish, to the lovely and enchanting world of music.

The Steinway is more than a piano—it is an institution. For three-quarters of a century it has been the choice of virtually every musician of note. It is preferred by music-lovers everywhere. No other instrument has ever enjoyed such universal recognition. No other instrument has ever earned it.

Yet the Steinway is not difficult to own. A 10% first payment puts it in your home *at once*—and the balance will be distributed over two years. And once there, it will serve you faithfully for 30, 40, or even 50 years and more. *You need never buy another piano.*

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.

Steinway & Sons, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

SECOND PAIR

Friday Afternoon
October 12

Saturday Evening
October 13

1928

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, Conductor

PROGRAM

MOZART — Overture, "Le Nozze di Figaro"

BRAHMS — Symphony No. 3, in F major

I. Allegro con brio
II. Andante con moto
III. Poco allegretto
IV. Allegro

INTERMISSION

KNIPPER — "Märchen eines Gyps-Gottes"

I. Introduction. Legend of a Plaster God.
II. Dance.
III. Wail of the People and the Dance of the God.
IV. The People's Curse.
V. Overthrow of the God.
VI. Epilogue.

WAGNER — Overture and Venusberg Music from "Tannhaeuser"

The Steinway is the Official Piano of The Philadelphia Orchestra

If you must leave before the end of the concert please do so during an intermission. The closing hour of this program will be approximately 4.00 P.M. on Friday and 10 00 P.M. on Saturday.

Are You Particular About Your Clothes?

Do you demand the best in material, in style, in fit, in workmanship?

Then you should be a Hughes & Muller patron.

For over eighty years we have devoted our efforts to making Clothes for men who have sought these qualities in the garments they wore.

New Autumn and Winter materials, the finest of their class, have arrived from England and Scotland.

HUGHES & MÜLLER

Established in 1848 at 338 High Street

1527 WALNUT STREET

PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building
S. E. Corner 15th and Chestnut Street
Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited.
Certificates of Deposit Issued. Trusts of All Kind Executed.
Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Overture to "The Marriage of Figaro"..... W. A. Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Never was anything more complete than the triumph of Mozart and his *Nozze di Figaro,*" wrote Michael Kelly, in his "Reminiscences," of the first performance of Mozart's opera at Vienna on May 1, 1786. Kelly was the original Don Basilio and Don Curzio of the opera. Born at Dublin in 1762, he was at various times a singer, a musical shopkeeper, a composer, and a wine merchant—"a composer of wines and an importer of music," as Sheridan said of him. He died in 1826.

Kelly wrote with memorable gusto of the rehearsals and first performance of *Figaro* (an incomparable one, he insisted). "It was allowed," he says, "that never was opera more strongly cast. I have seen it performed at different periods in other countries—and well, too—but no more to compare with its original performance than light is to darkness. All the original performers had the advantage of the instruction of the composer, who transfused into their minds his inspired meaning. I never shall forget his little animated countenance when lighted up with the glowing rays of genius; it is as impossible to describe as it would be to paint sunbeams. I remember at the first rehearsal of the full band Mozart was on the stage with his crimson pelisse and gold-laced cocked hat, giving the time of the music to the orchestra. Figaro's song, "Non più andrai," Benucci gave with the greatest animation and power of voice. I was standing close to Mozart, who, *sotto voce,* was repeating: 'Bravo! bravo, Benucci!' and when Benucci came to the fine passage, 'Cherubino, alla vittoria, alla gloria militar!' which he gave out with stentorian lungs, the effect was electricity itself . . . the performers and those in the orchestra vociferated: 'Bravo! bravo, maestro! viva, viva, grande Mozart!' Those in the orchestra I thought would never cease applauding, by beating the bows of their violins against the music-desks. The little man acknowledged his thanks by repeated obeisances."

* * *

Otto Jahn in his indispensable Life of Mozart wonders how the composer of *Figaro* could have chosen so depraved a subject for his opera as Beaumarchais' "representation of immorality in all its nakedness," and he regards with sorrowful disapprobation the fact that Mozart, who "willingly allowed himself to glide along the pleasant stream of life in Vienna," and whose "merrier moods were often productive of free and even coarse jests," failed to be repelled by what he delicately alludes to as "the frivolous element" in Beaumarchais' comedy.

However, it is reassuring to bear in mind that no taint of this corrupting subject-matter affects the *Nozze di Figaro* Overture, which sounds, to the sharpest ear, quite blithely unequivocal. Mr. Krehbiel, in a charming passage in his *Book of Operas,* calls it "the merriest of opera overtures, . . . putting the listener at once into a frolicsome mood. . . . It seems to be the most careless of little pieces, drawing none of its material from the music of the play, making light of some of the formulas which demanded respect at

"The MUSIC of BRAHMS"

says DR. STOKOWSKI, *"is remarkable for its passionate force, its deep meditation, its simple child-like beauty."*

AS WE listen to his masterful interpretation of the Brahms Third Symphony, we are struck by the truth of this statement, paradoxical as it may seem. Naturally, we cannot expect to find all three of these qualities present simultaneously. But individually they frequently appear in the same composition . . . the breadth of vision and understanding that only years can forge. For Brahms' music is the music of maturity, the music of a scholar whose first symphony was not produced until he was forty-three years of age. *Contrast this with Mozart, who composed forty symphonies before the age of thirty-five.*

It is an ideal combination when the fiery genius of Leopold Stokowski is turned to interpret the classic maturity of Brahms. Perhaps one of his greatest interpretations of that composer was made last year when—to an empty "Academy"—he played the First Symphony for the Victor Talking Machine Company. The resulting Victor Records were acclaimed by music critics all over the country as a masterpiece of musicianship as well as symphonic recording.

Philadelphia Orchestra devotees will be interested to learn that for the past few weeks Dr. Stokowski has been recording this very Brahms Third Symphony that they are now hearing. This Symphony does not appear in concert repertoire as frequently as many of us would like to hear it. Later this season the Victor Records of the Brahms "Third" will be available. If you enjoy this concert, you should not fail to get a set of these records so that you may hear it oftener than its concert appearances permit. As Stokowski says: *"The music of Brahms is something you must hear again and again if you wish to deeply feel and completely enjoy it."*

the time (there is no free fantasia), laughing and singing its innocent life out in less than five minutes, as if it were breathing an atmosphere of pure oxygen. It romps; it does not reflect or feel. Motion is its business, not emotion. It has no concern with the deep and gentle feelings of the play, but only with its frolic. The spirit of playful torment, the disposition of a pretty tease, speaks out of its second subject; and one may, if one wishes, hear the voice of only half-serious admonition in the upward-marching phrase of the basses, which the violins echo as if in mockery. But, on the whole, the overture does not ask for analysis or interpretation; it is satisfied to express untrammeled joy in existence."

Symphony No. 3, in F major, Op. 90.....Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Wagner died in February, 1883, while Brahms was at work on his Third Symphony (completed in that year and published in 1884), and it has been conjectured—Dr. Hugo Riemann ventured the guess—that Brahms may have intended to pay a tribute to the chief citizen of Bayreuth when he recalled in the first movement of this symphony, just before the entrance of the second theme, a phrase from the "Venusberg" scene in *Tannhäuser*. Without pausing to wonder whether it is likely that Brahms would have paid his tribute in quite that way, involving quite those connotations, it may be recalled that the Sirens of the Venusberg are not the only things that have been found in this inexhaustible symphony.

The final Allegro suggested to Joachim the idea of Hero and Leander (the second subject, in triplet rhythm, for horn and 'cellos, is Leander, according to Joachim). But Mr. W. F. Apthorp was reminded—by the first movement of the symphony, at least—of an entirely different person: Shakespeare's Iago. There is a celebrated cross-relation between the A-flat of the "motto" (the sombre ascending phrase in F minor, F—A-flat—F, in the bass) and the preceding A-natural of the heroic chief subject—the valorous theme that sweeps down in the violins after the introductory chords for the wind; and from this suggestion of conflict Mr. Apthorp deduced, as a possibility, some such underlying dramatic principle as "the bringing together of two opposing forces: Light and Darkness, Good and Evil, Major and Minor."

"The first theme," he continues, "starts in passionately and joyously, in the exuberance of musical life: the counter-theme comes in darkly and forebodingly, like Iago's.

> "'* * * O, you are well-tuned now:
> But I'll set down the pegs that make this music,
> As honest as I am.'"

And so this symphony has recalled, to different ears and minds, images and moods and characters so fantastically assorted that Alice might almost have dreamed of them in Wonderland. You rise from a reading of the commentators with a confused impression that you have been viewing a composite photograph of Iago and Leander, Wagner and the Sirens of the Venusberg. It is less distracting and more profitable to think of the symphony as mere music, unadorned by a "meaning"; as music in which there is a singular blend

from Germany . . .

Come Polydor Records. A Most Artistic Electrically Recorded Phonograph Record. A list of selections not found in domestic catalogues. Beethoven's Waldstein Sonata, I Vesperi Sicilliani Overture. Peleas et Melisandre Orchestral Suite (Faure). Mozart's German Dances. Stenka Rasin by Glasunoff. Overture—Le Roi d'Ys (Lalo). Just to mention a few.

Polydor Records are available in Philadelphia only from us.

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Pequignot

Jewels

908-09-10-11
Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3
Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

of heroic beauty and romantic charm: a union of diverse traits exceptional even for Brahms, whose range of expressive speech was so wide.

Perhaps he has not elsewhere—in his symphonies, at least—so influentially united noble directness and puissant breadth, rich tenderness and poetic warmth. The superb opening of the Symphony, exposing the great theme that descends with so liberal a gesture through the keys of F major, F minor and D-flat major is filled with a sweeping, heroic passion of imposing energy and amplitude. Yet consider, for contrast, the mysterious brooding of that extraordinary passage of antiphonal chords near the end of the Andante, wherein Brahms anticipated by a decade some of the harmonic procedures of Debussy; consider the end of the last movement, with its heart-easing, sunset peace and its glamorous quietude! There is, indeed, a unique and golden beauty that is peculiar to the close of this symphony, a beauty of half-lights and rich shadows, a deep, penumbral loveliness, against which the striding energy and passion that is elsewhere in the score are as vivid, magnificent silhouettes.

* * *

A famous and somewhat rashly disparaging conductor once said of Brahms that "in his orchestra the sun never shines." Yet, hearing in our day that once-despised instrumentation, you wonder again at the curious tradition which held that Brahms did not know how to score. It is difficult to see how that ancient legend of the "drabness," "dullness" and fumbling ineptitude of Brahms' scoring can have survived so long. Brahms projects his musical ideas with absolute rightness and felicity. Of course, you will not find in his orchestra the gorgeousness of Wagner, the noonday blaze of Richard Strauss, since those things would have been alien to his thought. You will find, instead, what Brahms intended you to find—a tempered sun, a late October sun, fructifying and mellow and glowing. It shines with authentic splendor in those far-sweeping violin phrases of the opening. It fills with shifting lights and shadows the variable moods of the slow movement (with what an exquisite appropriateness Brahms the "bungler" employs here his quartet of woodwind; how sensitively has he scored that episode of subtly shifting harmonies in which certain procedures of the modernists are foreshadowed!). And where in all symphonic literature is there a nobler dying of sunset fires, a lovelier evocation of the peace of evening, than in that brooding, irradiated descent of the tremulous strings through the F major hush of the sustaining horns and wood and trumpets that brings the great work to a close?

* * *

The Brahms of this Symphony is not the sombre, majestic, exultant Brahms of the C minor, with its dangerous skirting of the sublime, nor the warmly idyllic Brahms of the Second, nor the austerer Brahms of the Fourth. In his Third Symphony Brahms is by turns passionate and lyric and heroic, as in its companions; but nowhere else in his symphonies has he spoken quite as he has in the wonderful last movement of the F major. That slow subsidence at the end into a golden twilight peacefulness, mystically contemplative and serene, is the achievement of a mood that he never quite recaptured, and it is among the indescribable things of music.

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company

OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed.

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

"Legend of a Plaster God," Op. 1.....Lyof Knipper
(Born at Tiflis in 1900(?); now living in Moscow.)

Lyof Knipper is grouped by historians of contemporary Russian music among the New Generation of Muscovite composers. He is either thirty years old or twenty-eight. If you take the word of the eminent critic and musicologist, Victor Belaieff, of the Russian State Music Publishing Department, Knipper was born in 1898. But Leonid Sabaneieff, in his recent book, *Modern Russian Composers,* says that Knipper was born in 1900. He is some twenty years younger than that celebrated ancient of an older Russia, Igor Stravinsky, and about a decade younger than Prokofieff; though there are composers still younger than Knipper among the Soviet group—as, for example, Shotakovich of Leningrad, who is only twenty-two.

* * *

Apparently it is not rashly to be assumed that all the young Russian modernists are ultra-radical in their musical tendencies. Indeed, Mr. Sabaneieff in his book tells us that "moderation is characteristic of many of these young composers. Extreme radicalism, with its cult of sharp dissonances, its overthrow of former laws and modes of harmony and musical theory, so characteristic of the young composers of Western Europe and America, is here almost entirely absent. As a rule they do not go further than Scriabin and Prokofieff, and occasionally they betray still more reactionary sympathies, definitely returning to the style of Glazounoff and even Tschaikowsky."

Knipper, according to Mr. Sabaneieff, "inclines in his sympathies in the direction of that idol of the West, Stravinsky." And he adds that Knipper is "a half-European by education, having received his musical training abroad." Mr. Sabaneieff goes on to say that "for Knipper, music means a series of sonorities, a succession of witty rhythms and inflammatory accents. At the very time when Stravinsky himself departed from his former colorfulness and rushed into academism, his followers in Russia were beginning to repeat the earlier stages of his journey. Of the Russian youth, Knipper represents perhaps the extreme left; he is the least averse to hazardous breaks with the academic tradition so strong in Russia."

Victor Belaieff finds Knipper's ideals "not so easy to define. While Russian critics see in his music traces of the newest Western influences, European critics note the influence of Stravinsky. But, as it sometimes happens, all the critics are alike mistaken in their first definitions of the essence of this young man's music, which, in his early works, is as far from Stravinsky as from the German modernists."

* * *

Knipper is a nephew of the famous actress of the Moscow Art Theatre, Olga Knipper-Tchekova. For some time he was a pupil of Philip Jarnach in Berlin. His music began to be heard in Moscow in the season of 1924-25, and was then "loudly accompanied by both praise and blame." Knipper devotes himself chiefly to orchestral composition. He showed from the first, Mr. Belaieff tells us, "a natural gift for interesting instrumentation. Besides the *Legend of a Plaster God,* he has composed for orchestra a one-act ballet called *Satanella* and *Two Revolutionary Episodes.* Latterly, he has been working on the completion of his First Symphony. Among his output, Knipper, like every Russian composer, numbers a series of songs

"THEY'RE TANNED LIKE *LITTLE INDIANS*"

If Junior and Anne didn't have to go back to school, I never *would* leave this lovely place. As it is, I don't know how we'll get the children away. Anne has promised the doorman that she'll never leave him. . . . Junior is as brown as a berry; he stays on the beach from morning till night. And he's always ravenous, of course. No half-portions for *that* child! I know it has done them a world of good. . . . Even if we do leave now, I am thankful for weekends. It's comforting to know there is a place like this to come to.

* * *

Much about Chalfonte-Haddon Hall that is interesting is contained in a descriptive booklet—which we'll gladly send you.

CHALFONTE-HADDON HALL

ATLANTIC CITY

American Plan

Leeds and Lippincott Company

and piano pieces, and some works for chamber ensemble or small orchestra with or without voice. The inclination toward the chamber orchestra is as yet strange to Russian composers. They prefer either the large orchestral style or the simple string quartet. In this respect, Knipper appears to be an exception, and he is among the first Russian composers to break the established tradition. A satirical disposition is common to him. His satire is biting and impulsive. He displays romantic tendencies, although short-sighted critics consider him as yet a more intellectual than emotional composer."

* * *

Knipper's *Legend of a Plaster God* was composed in 1924, and published in 1927. It is a dance suite, scored for full orchestra, and was written with the idea of a ballet performance in mind. Mr. Sabaneieff calls it "a series of witty grotesques in which the cold and typically æsthetic psychology of the author is marked."

There are six movements: (1) *Introduction;* (2) *Dance;* (3) *Wail of the People and the God's Dance;* (4) *The People's Curse;* (5) *Overthrow of the God;* (6) *Epilogue.*

In addition to the titles which he has given to the movements of the suite, Knipper has written various stage directions and interlineations into his score.

I. Introduction (*Allegro,* 4-4). "In an ancient temple dwelt a god. His beneficent smile, his dancing, were like a gladdening peal of bells, driving from the hearts of men all thoughts of sorrow and of pain as soon as their eyes beheld him. . . ."

Over a basso ostinato of tambourine and muted 'cellos (which reiterate the open fifth C-G throughout this movement of thirty-two measures) a clarinet sings a subject that begins in the dominant of the key of E-flat. There are mysterious *ppp* effects of dissonant tone-color (string harmonics, harp chords). The horns enter. The 'cellos, *divisi* and pizzicati, sound the open fifth D-A, and repeat it above the unvanquishable C-G. The initial phrase is heard from various members of the woodwind choir. Tamtam and triangle accentuate the rhythm.

II. Dance (*Allegro,* 2-4—3-4). . . . "And they celebrated their recovery in festal processions and joyous dancing."

After a few bars of introduction, the dance begins, *piano,* in the woodwind and percussion. There is a crescendo, and a second subject is presented, fortissimo, by the brass, and soon the whole orchestra is engaged. There is a pause. The excitement subsides. The music dies away with soft chords of harp and strings.

III. Wail of the People and the God's Dance. "But, one day, appeared those whom fate had driven to the extremity of human woe. In their need, they resorted to the god, craving deliverance and surcease of pain. . . . So the god began to dance. But to no purpose. Unassuageable was this human woe."

Sustained chords of woodwind, horns, harp, and muted strings, with soft percussion undertones, begin the song of grief (*Andante lugubre,* 3-4). There is a mournful solo for bass clarinet. The strings bring forward a new subject (*Animato*), with a countertheme in the woodwind. The opening tempo is resumed, with the clarinet solo, followed as before by the livelier subject in the strings. The lament ends softly, and there is a pause. Then the god begins to dance (*Allegretto scherzando,* 2-4—oboe, English horn, and per-

Choose from 87 Album Sets

including the Great Schubert Centennial Memorial Edition — 16 of Schubert's immortal works conveying the essence of his unique gifts.

Other composers represented in

COLUMBIA

MASTERWORKS*

Bach	**Haydn**
Beethoven	**Holst**
Berlioz	**Lalo**
Brahms	**Mendelssohn**
Bruch	**Mozart**
Chopin	**Ravel**
Debussy	**Saint-Saëns**
Dvořák	**Strauss**
Franck	**Tschaikowsky**
Grieg	**Wagner**

in a selected list of symphonies, concertos, sonatas and chamber music. All works in 5 or more parts are enclosed in attractive art albums.

Ask for Columbia Masterworks Catalogue

"Magic Columbia *Notes"*

C. J. HEPPE & SON
1117-19 Chestnut Street

H. ROYER SMITH COMPANY
10th & Walnut Streets

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.,
11th and Market Streets

B. B. TODD
1306 Arch Street

COLUMBIA

"NEW PROCESS" RECORDS

REG U. S. PAT. OFF.

Made the New Way—Electrically—Viva-tonal Recording
The Records without Scratch

Schubert Week, Nov. 18-25. Organized by Columbia Phonograph Co.

*Reg. U. S. Pat. Off.

cussion), and the full orchestra, *fortissimo,* is soon dancing with him. Against the first dance subject (divided violins) is now set a new theme, *dolce espressivo,* for solo flute, in a quieter episode (*Molto meno mosso*), and a solo violin is heard. There are abrupt fortissimo interjections of the full orchestra. Human woe prevails, and the movement ends as it began, *Andante lugubre.*

IV. The People's Curse. "So spake the people: 'Accursed be the powerless idol!' From that day forth, the god became as stone, insensible, immovable, under the curse of desperate humanity."

Allegro moderato, 2-4. The curse is introduced by a passage for woodwind, trumpets, percussion, and strings pizzicati, *ferocc,* and is uttered to a soft accompaniment of the percussion instruments, with the woodwind recalling the first subject of the Introduction. There is a sudden end, *feroce.*

V. Overthrow of the God. "Suffering humanity, heavily burdened with their ancient woes, came thereafter to the god for help, but he, bound by the curse, could only greet them stonily. So the sufferers overthrew the image of the god who had failed them in their need."

The overthrow of the plaster divinity is foreshadowed in a softly portentous *Adagio* (6-8), begun by a solo for the English horn. An accelerando brings a forcible outburst. The opening theme returns, *ppp,* in the strings and harp. *Piu mosso.* A new theme is delivered by oboe and English horn, above a murmurous string accompaniment. At the climax, the first subject, for the whole orchestra *fortissimo,* proclaims the idol's downfall. A *decrescendo* drum-roll is followed by a soft echo of the chief theme.

IV. Epilogue. "The moral of this tale is that man should stand alone, resolute and independent, disdaining the help of idol or of god, so that he may bear with fortitude the burdens that fate may lay upon him."

The subject-matter of the Introduction is recalled, and themes from the other movements are heard again. At the end, the trumpets, *fff,* remember the curse of man.

Overture and Bacchanale (Venusberg Scene) from "Tannhäuser,"
Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner rose from the heart-breaking task of completing *Tristan und Isolde* only to apply himself, scarcely a year later, to the formidable labor of reconstructing the entire first scene of *Tannhäuser,* in order to prepare his score for the Paris performance so handsomely ordered by Napoleon III (to oblige his friend the Princess Metternich; for to Napoleon, Wagner and his *Tannhäuser* were less than nothing. "Wagner? . . . *Tannhäuser?* I have never heard either name," he remarked to the Princess).

"I am removing such weak points as I have discovered in the score," Wagner observes casually in the course of a letter to Liszt, September 13, 1860. "I am rewriting the great Venus scene, and hope to improve the effect thereby. The ballet scene also will be entirely new, after a more elaborate plan which I have made for it."

* * *

This remodelled first scene, familiarly known as the "Paris version" of the Venusberg, had a singular genesis, and it encountered a no less singular fate. Consider the circumstances. Here was a

I. MILLER

INSTITUTION INTERNATIONALE

Music Hath Charms

So has a dainty foot . . . So has *any* foot when it's graced by an I. Miller slipper!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

musician returning, after fifteen years, to the source of an earlier inspiration, steeping himself anew in the moods of a subject which, as it had then addressed itself to him, he had long since left behind him. "You have perhaps never undergone so hard a trial of patience," wrote Liszt during the summer of 1860, when Wagner was "once more in the old Tannhäuser birth-throes," "as the rewriting and studying of this work, which to you is partly *'ein überwundener Standpunkt.'*" Wagner had, so far as his creative activities were concerned, put Tannhäuser out of his mind in 1845; yet now, fifteen years later, he took up again this early score, which he had transcended by a decade and a half of vigorous intellectual growth, and, moved by a veritable passion for perfection, remodelled an essential part of it in a spirit of unalloyed artistic enthusiasm.

* * *

It was an act of heroic supererogation. So far as the popular reception of the opera was concerned, it would have gone quite as well, even better, indeed, had the old version of the Venusberg scene been used. Wagner gained no favor with the young gentlemen of the Paris Jockey Club by the change: he merely antagonized them by putting in the wrong place the ballet that they required. It was an unheard of thing that the ballet should occur in any act but the second. The subscribers dined late, and did not reach the Opera House until the performance was half over. But Wagner was adamant; he would supply a ballet, if need be, but it must go in the opening scene. In carrying out this decision he had his labors and his pains for nothing—except that the world gained thereby a magnificent musical torso. For what did this insatiable lover of perfection set himself to accomplish? Not only the rewriting of the Bacchanale (there was a short one in the old version of *Tannhäuser*), but the remodelling of practically the entire scene between Tannhäuser and Venus—which was a wholly unnecessary thing to do, for it resulted merely in placing increased difficulties in the way of a good performance. The original version of that scene was easy, old-fashioned Wagner—the Wagner of 1845. The new music that he wrote for it in 1860-61 is the subtle, the exacting, the prodigious Wagner of *Tristan und Isolde* (blended with surprising anticipations of *Die Meistersinger, Götterdämmerung,* and even *Parsifal*).

* * *

Both the *Bacchanale* and the scene between Venus and *Tannhäuser* were greatly amplified; the former was increased from eighteen pages to fifty-six;[1] the latter from thirty-eight to seventy-five: an addition to the original orchestral score of seventy-five pages. Throughout the 133 pages which now comprise the *Bacchanale* and the first scene, there is scarcely a measure that has not undergone some transformation—harmonic, rhythmic, or orchestral; and there is a liberal infusion of new matter.

This fresh material consists of three new themes with their reiteration and development—inventions of superb strength and beauty, conceived in the ripened style of *Tristan.* The first of these new themes is the incandescent, downward-rushing violin figure in tumultuous sixteenth and thirty-second notes that occurs also, in a different form, at the end of the second act of *Siegfried.*[2] It ap-

[1] These comparisons apply to the Peters edition of (respectively) the old and the new versions of the full score of *Tannhäuser.*

[2] Wagner rewrote the *Bacchanale* and first scene of *Tannhäuser* in 1860-1861, between the composition of the first part of *Siegfried,* in 1857, and the completion of the work in 1869.

pears in the *Bacchanale,* in its final shape, 73 bars after the opening [Peters Ed., orchestral score, page 435]. The second new theme is the glowing phrase, in ascending *Tristanesque* chromatics, that occurs, fortissimo, four bars later, just before the amorous orgy reaches its climax. The third new theme is one of Wagner's most haunting inventions. It is the exquisite phrase in E major, played by a solo violin and solo 'cello, that is heard as the apparition of Europa and her escort fade from view, while the Graces resume their languorous dance. This is developed in a lovely chromatic passage, harmonized in thirds, that oddly foreshadows *Götterdämmerung.* It is used again with piercing effect near the conclusion of the *Bacchanale;* and just before the beginning of the first scene, when Tannhäuser first endeavors to dislodge the burden of his too-cloying dreams, it is ingeniously combined with a fragmentary reminiscence of the theme of the Pilgrims—one of those simple but happy effects which Wagner's matured art had taught him how to accomplish. Out of these motives, and from other material that is not new but has been wonderfully enhanced in potency and beauty by the composer's sorcerous art, Wagner achieves what is probably the most incandescent episode in all music. * * *

For the remodelled *Bacchanale,* Wagner wrote stage directions as elaborate as any of Bernard Shaw's. They provide a complete and vivid elucidation of the music, even without the choreographic scene which the orchestra was intended to accompany and illustrate. Here are Wagner's directions:

The stage represents the interior of the *Venusberg,* the Hörselberg near Eisenach, a deep, wide grotto, seeming to lose itself in endless distance as it curves around to the right. From a jagged opening through which the daylight wanly glints, a greenish-tinted waterfall dashes down the whole height of the cavern, foaming wildly over rocks; from the basin which receives the water a brook streams toward the farther background, and there expands into a lake in which one sees the foams of bathing *Naiads,* while *Sirens* recline upon its brink. On each side of the grotto are jutting crags of weird irregular form, bearing wondrous growths of tropical coral-like vegetation. In the foreground, in front of the opening of a cavern that stretches upwards on the left, from which there issues a soft and roseate shimmer, *Venus* lies stretched upon a sumptuous couch; while before her, his head upon her lap, his harp beside him, half kneels *Tannhäuser.* Around the couch, in loving interlacement, are grouped the *Three Graces.* At the side of, and behind the couch, are massed in inextricable confusion knots of sleeping *Cupids* like children tired of play. The whole foreground glows with a magic flush of ruddy light streaming up from below, through which the emerald green of the cascade and the white of its foam-flecks break with a vivid contrast; while the distant background and the banks of the lake are lit by a haze of blue, like moonshine. * * *

At the rise of the curtain a group of *Youths* is discovered lying on the crests of the jutting rocks, their wine cups in their hands; in answer to the beckoning glances of the *Nymphs* they now spring down to meet them. Around the foaming basin of the waterfall the *Nymphs* have already commenced the inviting dances which are to lure the young men to them. The couples meet and mingle with each other; seeking, fleeing, and playful teasing make gay the dance. From the farther background there draws near a train of *Bacchantes,* and dashes through the mazes of the loving pairs, inciting them to wilder revels. With gestures of intoxicated transport, the *Bacchantes* urge the lovers to ever waxing riot. *Satyrs* and *Fauns* have appeared from the rock-clefts, and force their headlong dance among the *Bacchantes* and the pairs of lovers. They make confusion worse confounded by their chase after the *Nymphs,* as the general tumult mounts to the highest pitch of frenzy.

But now, when the madness is at its topmost, the *Three Graces* arise in horror. They endeavor to bridle the rage of the dancers, and to drive the groups asunder. Powerless, they fear to be caught themselves in the mad

swirl; they turn to the sleeping *Cupids,* and rouse them to wing their flight on high. The little creatures, opening out their ranks, dart upward like a flock of birds, and occupy in battle array the whole upper region of the grotto, whence they shoot a ceaseless hail of arrows upon the surging crowd below. The wounded, seized by mighty love-pangs, leave off their frenzied dance, and sink down breathless. The *Graces* claim their wounded for their own, and marshalling the rioters into pairs, they seek by gentle suasion to force them to the background. Fleeing in all directions, the *Bacchantes, Satyrs, Fauns, Nymphs* and *Youths* depart, pursued by a detachment of the *Cupids* from the height of the cave. An ever denser rosy mist sinks down; it submerges first the *Cupids,* then it cloaks the entire background; until at last, beyond *Venus* and *Tannhäuser,* the *Three Graces* alone are left in sight. These now return to the front; in graceful embrace they approach their mistress, and apprise her of the victory which they have won over the savage passion of the lieges of her realm. *Venus* motions them her thanks.

The dense mist in the background opens out, and a cloud picture shows the abduction of *Europa,* who passes over the breast of the blue sea, upon the back of a flower-decked snow-white steer, led by a band of Tritons and Nereids, while from the background is heard the song of the *Sirens:*

Come to these bowers,
Fragrant with flowers,
Come, taste our kisses,
Glowing, burning.
Our soft caresses
Shall calm all your yearning!

The rosy mist closes once more; the picture vanishes, and the *Graces* describe by a gently moving dance its secret meaning. Again the mist divides. In the soft glamor of the moon *Leda* appears, outstretched beside a woodland pool; the swan swims toward her, and buries its caressing neck within her bosom. Gradually this picture also fades away. At last the mist rolls off completely, and shows the entire grotto silent and deserted. The *Graces,* smiling, bend before *Venus;* then slowly withdraw to the side-tavern. Deepest quiet. *Venus* and *Tannhäuser* remain in unchanged posture. [*Translated by W. A. Ellis.*]

* * *

Mr. William Ashton Ellis, that consummate Wagnerian, begs us to remember that this is "no vulgar scene of sensual temptation, such as one may witness in the ghastly orgies of *Robert the Devil;* but Venus seems to have stepped from out of the noble poem of Lucretius, in all her classic dignity. The wild passions of untamed natural forces are lashed to fury by the savagery of elemental spirits, until the handmaids of the goddess send forth her mandate and resolve the discord, turning the headlong lust to ordered love, and evolving from the chaos a world of harmony. Thus Venus, conscious of her hidden power, rests quietly and unconcerned, knowing that her supreme sovereignty can bridle the ungoverned tumult, and like great Mother Nature must finally reduce her seething crowd of vassals to complaisant subjection. In the two cloud-pictures we have not only a portrayal of the fabled love of gods for mortals, befitting the story of this union between man and a goddess; but also a far-reaching metaphor in which the story of the birth of order out of love is typified by Europa, the mother of the three great rulers of the nether world; and the story of the birth of beauty is symbolized by Leda, the mother of Helena."

* * *

For the Paris production of 1861 Wagner shortened the original Overture. He omitted the last 154 measures, and ran the curtailed Overture directly into the revised Bacchanale, without pause (as in the concert version of the Overture and Bacchanale performed at this concert).

While You Are Enjoying The Orchestra–

—the burglar may be making off with the valuables you left "safe" at home—or fire may be destroying them.

But you can put them beyond the possibility of both these risks—in our conveniently located Safe Deposit Vaults.

Boxes range from $5 to $250 a year; there are 35 coupon rooms where you can review the contents of your box in comfort and privacy.

Main Office:
Broad—Chestnut
—Sansom

WORLD'S OLDEST TITLE COMPANY
The
Real Estate-Land Title & Trust Company

Downtown Office:
517 Chestnut
Street

Elizabeth Arden understands the exquisite care of the skin, and knows that faces do not just stay in shape, but must be held in shape by good strong muscles and firm healthy tissues.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for an appointment
RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*
673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
October 19
At Two-Thirty

Next Week's Program

Saturday
October 20
At Eight-Fifteen

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*

BLISS — Introduction and Allegro

SCHELLING — Concerto for Violin and Orchestra

Allegro vivo—Lento—Giocoso—Vivamente

MISCHA MISCHAKOFF

TSCHAIKOWSKY — Symphony No. 5, in E minor

I. Andante. Allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse. Allegro moderato.
IV. Finale. Andante maestoso.

This program will end approximately at 4.00 P. M. on Friday and at 10.00 P. M. on Saturday.

MISCHA MISCHAKOFF, *Violinist*

MISCHA MISCHAKOFF is the concertmaster of the Philadelphia Orchestra. Before coming to Philadelphia he was for three seasons concertmaster of the New York Symphony Orchestra. He was born in Proskurow, Podolia, southwest Russia, in 1897. In 1913 he was the Gold Medal graduate of the Petrograd Conservatory, where he was taught by Professor Korgueff, a pupil of Leopold Auer. In 1917, after demobilization from the Russian army, Mischakoff became concertmaster of the Petrograd Orchestra under Albert Coates. From 1918 to 1920 he was professor of violin at the Nijny-Novgorod Conservatory by appointment of the Soviet Government. He was concertmaster of the Moscow Grand Opera during the season of 1920-21, and later held the same position in the Warsaw Philharmonic. He made concert tours of Russia, Germany and Poland before coming to New York. In a competition with five hundred candidates he was chosen for a public appearance with the Philharmonic Orchestra of New York in the Stadium Concerts in the summer of 1923, and in the following spring he received his appointment as concertmaster of the New York Symphony Orchestra.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY *Afternoons at 2.30*	SATURDAY *Evenings at 8.15*	MONDAY *Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 24 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Jan. 25-26	OSSIP GABRILOWITSCH
Feb. 1-2-4	BERNARDINO MOLINARI
Feb. 8-9 to Mar. 1-2	SIR THOMAS BEECHAM
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS *

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Vladimir Horowitz, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.30, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.

Efficient Electric Wiring
Demands
Sufficient Electric Wiring

The convenience of adequate electric wiring adds immeasurably to the pleasure of the home. To be able to plug in your electrical appliances always with no unscrewing of lamp bulbs; to be able to use all your appliances when you want them, and where you want them; to enjoy the real advantages of home electric service, be sure that your house is

COMPLETELY WIRED

Specifications and blueprints for wiring and lighting layouts furnished by our Lighting Service Department without charge.

The Philadelphia Electric Company
Tenth and Chestnut Streets
and Branches

RARE JEWELS

Each an exclusive accomplishment in design and skillful blending of colors. Entirely new and exceedingly beautiful.

J. E. CALDWELL & CO.

·· Jewelry · Silver · Watches · Stationery ··

Chestnut Street at Juniper

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
OCTOBER 19-20

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY
1617 SPRUCE STREET
Frederick Hahn, *President-Director*

"How To Master The Violin"

A new book by Frederick Hahn on the mastery of the violin will be released by the Theodore Presser Publishing Company at an early date.

The Newman Galleries
1732 Chestnut Street
ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free.
Send for catalogue.
BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686
HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
LAMP SHADES
Old Glass Lamps and Bottles
206 S. CAMAC ST.
Special Order Service

---and books?
emma feldman
book & art shop
1232 locust street

A Home and Not a Millstone

That home which you and your wife so much love and of which you are so proud—is it mortgaged? If so, let us tell you of a simple plan for paying the mortgage whether you go or whether you live. Let us carry the burden, and give assurance that the home will be preserved for your family if you go and be made free of encumbrance if you live. Three plans. *Send for booklet, "Safe Though Mortgaged."*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square Founded 1847 Philadelphia, Pa.

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

THE

POLISHED GIRDLE DIAMOND

A Patented Diamond Cutting,
Exclusive with this Establishment

Pre-eminently outrivals all other Diamonds in brilliancy, color and perfection.

Inspection Invited

WEDDING GIFTS

As perhaps the oldest business house continuously on Chestnut Street, this establishment has had the experience and privilege of supplying five generations of Brides with their Silver and other Wedding Gifts.

Ruth Redefer

Pianist

Academy of Music Foyer

Tuesday Evening

OCTOBER 23rd, 1928

at 8.15 P. M

PROGRAM

I.

Sonata, C Sharp Minor	*Padre Antonio Soler* (1729-1783)
Prélude and Fugue, E Minor	*Mendelssohn*

II.

Ballade, G Minor	*Grieg*

INTERMISSION

III.

Three Préludes	*Scriabine*
L'isle Joyeuse	*Debussy*

IV.

Two Diversions	*Carpenter*
Danza Ibérica	*Joaquin Nin*

Tickets $2.00 and $1.50 on Sale at Heppe's (Geo. T. Haly), 1119 Chestnut Street

CONCERT MANAGEMENT ARTHUR JUDSON

Steinway Hall
New York

Packard Building
Philadelphia

(Mason & Hamlin Piano)

Decorate with Artistic Lighting Equipment

Quaint
Lighting Fixtures & Lamps

THE
HORN & BRANNEN MFG CO.
Retail Sales Room
427-433 N. Broad Street

Nan Duskin's
Own Store

from Paris...fashions
for all occasions...
new ones every day...

new coats
new costumes
new frocks

126 S. Eighteenth St.
Cor. Sansom St.

Marc Blitzstein
Piano
Composition
Studio:
1826 Spruce Street
Pennypacker 6471

KATHARINE WOLFF
Pupil of Mlle. Nadia Boulanger

Piano, Solfege, Harmony, Counterpoint
and music appreciation

Studio: 1716 Sansom Street **Spruce 5167**

The Settlement Music School

416 Queen Street

. . *Violin Department* . .

The Settlement Music School announces that Mischa Mischakoff, Concertmaster of the Philadelphia Orchestra, and Emanuel Zetlin of New York City, have been engaged to teach the advanced students of the School for the season 1928-1929.

The Violin Faculty further includes members of the Philadelphia Orchestra and other locally established teachers.

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS

PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Third Pair of Concerts

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
OCTOBER 19, at 2.30

SATURDAY EVENING
OCTOBER 20, at 8.15

1928-1929

IS YOUR BEAUTY SUN-MARRED?

If you are paying with tan, freckles, perhaps lined coarsened skin, for reckless hours in the sun, Helena Rubinstein provides the scientific solution. A course of Valaze Summer Treatments will bless your skin with clear petal-smooth beauty. And the faithful use of the Valaze Sunproof Creations will keep your loveliness intact—ready for the "indoor" season. Each Valaze Treatment includes detailed instructions on the correct home care of the skin and the technique of *"personality make-up"*. America's most modern Beauty Salon, the Maison de Beaute Valaze is at your service—specializing in the harmonious cultivation of face, figure, hands and hair.

Helena Rubinstein LONDON PARIS

254 South 16th Street, Philadelphia

Rubenstein Home-Treatment Creations are obtainable at better shops, or direct from the Salon.

SCHOOL OF MUSIC

of TEMPLE UNIVERSITY

1521 Locust Street, Philadelphia, Pa.

THADDEUS RICH, *Mus. Doc., Dean* E. F. ULRICH, *Associate Dean*

Highest Standards of Musical Instruction
Teachers' Certificates, Diplomas, Degrees

No high school education required except for the College course of music. All branches of music—from the children's department to the highest grades—private lessons. Any Instrument or Voice may be taken without other branches.

DISTINGUISHED FACULTY

Superior Piano, Violin and Voice Department

Training for Opera

(under Giuseppe Agostini)

Orchestral Instruments taught principally by members of the Philadelphia Orchestra. Student recitals—Opportunity for Orchestral practice—Classes in Harmony and History of Music.

Pupils may enter at any time during the year
Student Dormitories. Branch Schools. Write for Catalog

School of Music of Temple University

1521 LOCUST STREET PHILADELPHIA, PA.

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

Head of Vocal Department
PASQUALE AMATO

Head of Violin Department
ISRAEL SIEKIERKA

VIOLIN · HARMONY · COUNTERPOINT · COMPOSITION

WM. F. HAPPICH
1520 Chestnut Street

ALFRED SEYDEN — *Violinist*
Studio: 508 Presser Building

Teaching days in Philadelphia
Tuesday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

PHILADELPHIA CONSERVATORY OF MUSIC
Mrs. D. Hendrik Ezerman, *Managing Director*
216 SOUTH 20th STREET
Locust 1877

G. RUSSELL STRAUSS
TEACHER of SINGING
BARYTONE
1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART
BEN STAD, Director
44th at Chestnut Street
EVERGREEN 3959

THE STERNBERG SCHOOL OF MUSIC
Constantin von Sternberg, *Founder*
Rittenhouse 3634
Thirty-ninth Season
30 South 21st Street

Rittenhouse School of Music
265 South Nineteenth Street
Hermione Montanye, Director

PHILIP H. GOEPP
A SPECIALTY
Instruction on two pianos privately or in class
Studio: 20 S. 21st Street

SUTOR SCHOOL of Music
Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Both Studios are equipped with a Visuola.

Bell Phone, Spruce 4724

MISS PINAUD
Specialists in Electrolysis
Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only
712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

WINIFRED ATKINSON
PIANIST
1716 Chestnut St.
Locust 4980
Faculty: The Philadelphia Conservatory

THE PEASANT SHOP
EUROPEAN PEASANT CRAFT
ANTIQUE & MODERN
126 So. 17 STREET PHILADELPHIA

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President,* 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President,* 811 Packard Building
Mrs. Charles W. Henry, *Vice-President,* Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary,* Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary,* 2116 Pine Street
Mrs. George Henderson, *Treasurer,* 2013 Spruce Street
Miss Frances A. Wister, *General Secretary for the Endowment Fund,* 1112 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John Cadwalader
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia S. Morris
Mrs. Arthur E. Newbold
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. James D. Winsor, Jr

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President,* Ashbourne, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President,* 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President,* School Lane, Germantown
Miss Rossmassler, *Recording Secretary,* Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.,* 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer,* Mill Creek Road, Ardmore
Miss Frances A. Wister, *General Secretary for the Endowment Fund,* 1112 Spruce Street

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

The
ART ALLIANCE

251 S. 18TH STREET

PHILADELPHIA

OIL PAINTINGS
BY
GEORGE SAUTER

ON VIEW
UNTIL OCTOBER 29
INCLUSIVE

Including many pictures which won the Gold Medal
of the San Francisco International Exposition

GALLERIES OPEN WEEKDAYS
10.30 A. M. TO 9 P. M.
SUNDAY 1 TO 6 P.M.

The Art Galleries where all the art qualities are present enabling the prospective purchaser to enjoy to the utmost the warmth and beauty that come from the inspired creations of artists

ADMISSION FREE

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets
Miss Frances A. Wister, *General Secretary for the Endowment Fund,* 1112 Spruce Street

Directors

Mrs. Benj. B. Baseler
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllis K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Mrs. William A. Sullivan
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

Directors

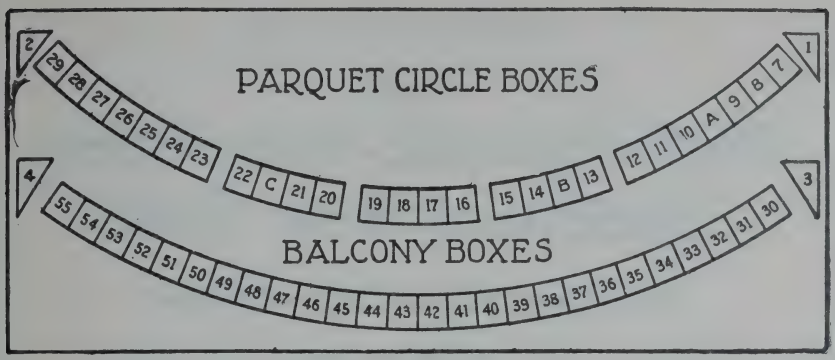
Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirz

for Entertainment and Entr'acte
the Evening Ensemble

HOUSE of WENGER

1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Thomas Leaming
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

Eighty-seventh Season

THE Philharmonic-Symphony Society of New York

One Hundred and Twelve Players

FOUNDED 1842

Conductors

WILLEM MENGELBERG
ARTURO TOSCANINI

A Series of Five Concerts

At The Academy of Music, Philadelphia

SEASON 1928-1929

Monday Evenings

November 5, 1928 — January 7, 1929
December 3, 1928 — January 28, 1929
March 4, 1929

SEASON PRICES FOR FIVE CONCERTS

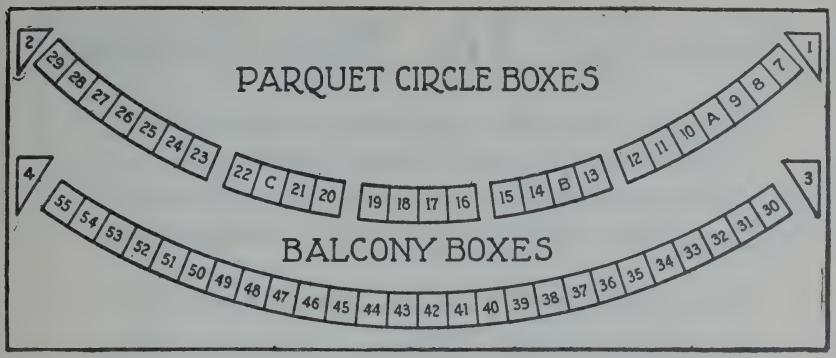
Parquet, Parquet Circle, Balcony . .	$12.00
Family Circle, first three rows . . .	9.00
Family Circle, remainder	6.50
Amphitheatre, first three rows . . .	5.00
Six-seated boxes	82.50
Four-seated boxes	55.00

No War Tax

TICKETS NOW ON SALE AT HEPPE'S (GEORGE T. HALY), 1119 Chestnut Street

The Steinway is the Official Piano of The Philharmonic-Symphony Society

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Edward W. Bok
19 Mr. Alex. Van Rensselaer
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mrs. Leander C. Claflin
Mrs. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb
PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

Furs For The New Season

The choicest furs—the most subtle modelling and cut—the most faultless workmanship—the newest details—all combine to make the new coats and wraps particularly noteworthy.

Every conceiveable fur, for every conceiveable occasion is here shown. We invite your early inspection, while the collection is still complete.

Jacques Ferber
Furs

1708 Walnut Street

MATRON AND DEBUTANTE

May Select

FALL AND WINTER HATS

For Every Occasion

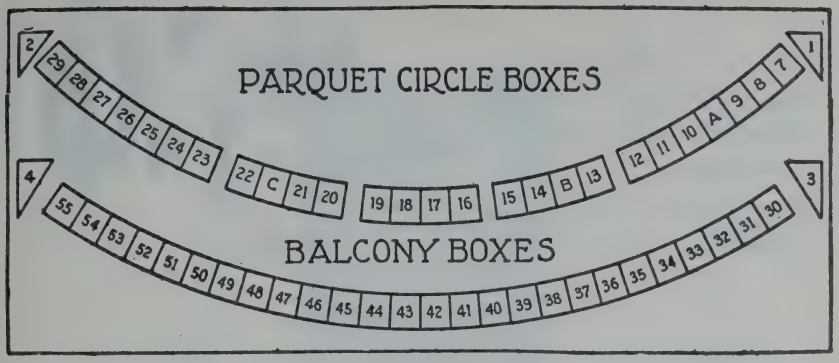
MODELS FRENCH AND ORIGINAL

As Introduced By

Pauline Herman
IMPORTER

WALNUT AT 19TH STREET

The List of Box Holders for 1928-1929



MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory

APARTMENT living developed to its highest degree of comfort, luxury and convenience.

The solution to the servant problem.

Your Inspection is cordially invited

Rittenhouse Plaza

HOUSEKEEPING APARTMENTS

N. W. Corner, Walnut & 19th Streets

Mitchell Fletcher Co.

Chocolates made by Eugéne—1Lb Tin $2.00

1628 Chestnut Street
12th & Market Streets } PHILA., PA.
5300 Germantown Ave.

WAYNE, PA.
ATLANTIC CITY, N. J.

SHUT-IN-SHOP

SHUT-IN-CRAFT

Initials Embroidered
Jigsaw Puzzles Cards

35 South 19th Street

Rittenhouse 4985

OTTO KELLER

Own Make Ice Cream

. . Cakes, Pastry and Candy . .

218 South 20th Street

Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE

We Deliver Anywhere

Penn Athletic Club

LOCUST AT EIGHTEENTH ST.

Philadelphia, Pa.

Telegraph Delivery Service

Bell, Pennypacker 1411

CAMPBELL-HICKIE

Negligees Lingerie

S. E. Cor. 17th and Walnut Sts.

Philadelphia

Orchestra Personnel—1928-1929

LEOPOLD STOKOWSKI
Conductor

First Violins

Mischa Mischakoff
Concertmaster
Alfred Lorenz
Luigi Ferrara
Alexander J. Thiede
Alexander Zenker
Harry Aleinikoff
Dayton M. Henry
Israel Siekierka
Jacob Simkin
Yasha Kayaloff
Alexander Hilsberg
Grisha Monasevitch
Henry Schmidt
George Beimel
Kalman Smit
Joel Belov
Arthur B. Lipkin
Marius Thor

Second Violins

David Dubinsky
Irving Bancroft
John W. Molloy
A. Gorodetzky
David Cohen
Louis Fishzohn
Matthew J. Mueller
Domenico Bove
J. Savitt
M. Roth
Emil Kresse
S. Dabrowski
Schima Kaufman
Max Zalstein
Louis Gesensway
Andre Callot
David Madison
Louis Gabowitz

Violas

Samuel Lifschey
Sam Rosen
Henry J. Michaux
Amedee Vergnaud
David Epstein
Gustave A. Loeben
Maurice Kaplan
Edward Murray
Philip Neeter
Rudolph Engel
Gordon Kahn
Wm. S. Greenberg
Alexander Gray
Tibor Serly

Violoncellos

Willem van den Burg
William A. Schmidt
Isadore Gusikoff
B. Gusikoff
Milton Prinz
Adrian Siegel
Daniel Saidenberg
Sam Belenko
J. Sterin
John Gray
Morris Lewin

Basses

Anton Torello
A. Hase
Fabien Koussewitzky
Heinrich Wiemann
Vincent Lazzaro, Jr.
Max Strassenberger
Matyas Pauli
Louis Boehse
Mario Garaffoni
S. Siani

Harps

Vincent Fanelli, Jr.
F. Nicoletta

Flutes

W. M. Kincaid
Joseph La Monaca
John A. Fischer
Hans Schlegel

Oboes

Marcel Tabuteau
Edward Raho
A. Victor Leoncavallo
Louis Di Fulvio

Clarinets

Daniel Bonade
Lucien Cailliet
Paul Alemann
Jules J. Serpentini
Jules Cocozza
Louis Morris

Bassoons

Walter Guetter
John Fisnar
F. Del Negro
Herman Mueller

Horns

Anton Horner
Joseph Horner
Otto Henneberg
Albert Riese
Clarence Mayer
George Wardle
Alfred Zoellner
William Koch

Trumpets

Sol. Cohen
Sigmund Hering
Harold W. Rehrig
Rudolph Engel

Trombones

Gardell Simons
Paul P. Lotz
C. E. Gerhard
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

Philip A. Donatelli
Heinrich Wiemann

Tympani

Oscar Schwar
Emil Kresse

Battery

Benjamin Podemski
James Valerio

Celesta

Gustave A. Loeben

Euphonium

Heinrich Wiemann
Chas. A. Norato

Librarian

Harry A. Wiegand

Orchestra Manager

David Dubinsky

It means something to own a Steinway

It means that at any moment you can delight your ears with the most beautiful piano tone in the world. It means that you have always at your call a friendly and sympathetic companion. And it means that you have instant access whenever you wish, to the lovely and enchanting world of music.

The Steinway is more than a piano—it is an institution. For three-quarters of a century it has been the choice of virtually every musician of note. It is preferred by music-lovers everywhere. No other instrument has ever enjoyed such universal recognition. No other instrument has ever earned it.

Yet the Steinway is not difficult to own. A 10% first payment puts it in your home *at once*—and the balance will be distributed over two years. And once there, it will serve you faithfully for 30, 40, or even 50 years and more. *You need never buy another piano.*

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.

Steinway & Sons, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

THIRD PAIR

Friday Afternoon
October 19

Saturday Evening
October 20

1928

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR

PROGRAM

BLISS — Introduction and Allegro

SCHELLING — Concerto for Violin and Orchestra

Allegro vivo—Lento—Giocoso—Vivamente

MISCHA MISCHAKOFF

INTERMISSION

TSCHAIKOWSKY — Symphony No. 5, in E minor

I. Andante. Allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse. Allegro moderato.
IV. Finale. Andante maestoso.

The Steinway is the Official Piano of The Philadelphia Orchestra

If you must leave before the end of the concert please do so during an intermission. The closing hour of this program will be approximately 4.00 P.M. on Friday and 10.00 P.M. on Saturday.

As the social season advances, we have many calls for Evening Clothes.

Most Philadelphia Society Men come to us for Evening Clothes. They know our ability to fit correct style to individual personality—always giving an essential touch of smartness to the garments.

HUGHES & MÜLLER

Established in 1848 at 338 High Street

1527 WALNUT STREET

PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building

S. E. Corner 15th and Chestnut Street

Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited.
Certificates of Deposit Issued. Trusts of All Kind Executed.
Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Introduction and Allegro.....Arthur Bliss

(Born at London, August 2, 1891.)

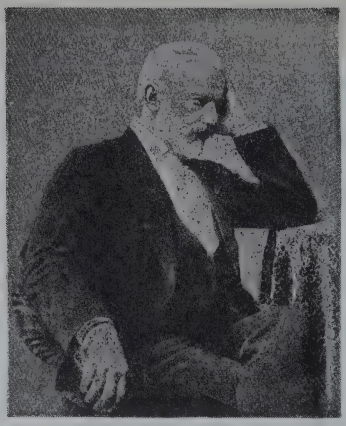
This work is dedicated "To Leopold Stokowski and the Philadelphia Orchestra." It was performed for the first time at a Promenade Concert, London, under the direction of the composer, on October 8, 1926. The score was published in 1927.

The piece is a striking achievement of fine musical craftsmanship, for it is built, securely and effectively, on a difficult plan. Mr. Bliss has chosen the austere and exacting form of the classic passacaglia as the foundation scheme of his composition, and this self-imposed limitation has resulted in an architectural conception of imposing effect.

A passacaglia (or passecaille) was originally an old Spanish or Italian dance in triple time. Its characteristic as a musical form is its construction on a ground bass, generally a short theme, of two, four or eight bars. Musicians understand by the term as applied to instrumental music a piece constructed on a recurring theme, which usually adheres to the bass, though it may appear in any voice of the musical web. Bach in his Passacaglia, familiar to Philadelphia Orchestra audiences in Mr. Stokowski's felicitous transcription, has given us the supreme example of the form.

* * *

In Mr. Bliss's *Introduction and Allegro,* the chief subject is heard in various parts of the musical web. This theme is derived from the last four degrees of the harmonic minor scale. It is heard at the beginning (*Andante maestoso,* 3-2—4-2), the first two bars sounding the upper half of the scale of D minor, ascending and descending, in a unison of double-basses, bass clarinet, bassoon and contra-bassoon. Gradually the full orchestra is drawn in, and the Introduction attains (*molto crescendo*) a fortissimo climax, leading without pause into the main body of the work. This begins (*Allegro molto vivace,* 2-4) with a variant of the main theme in diminution, *con forza e martellato,* for strings, bassoons, bass clarinet and English horn.



An All-Tschaikowsky Program

An example of the musical resources at the command of the owner of a modern Orthophonic Victrola.

PROGRAM

Ouverture Solennelle—1812, Opus 49

THE ROYAL OPERA ORCHESTRA, Covent Garden, *under the direction of Eugene Goossens*

Suite, Casse-Noisette (Nutcracker Suite) Opus 71a

a. Overture Miniature *b.* Marche *c.* Danse de la Fée Dragée *d.* Trépak *e.* Danse Arabe *f.* Danse Chinoise *g.* Danse des Mirlitons *h.* Valse des Fleurs.

THE PHILADELPHIA ORCHESTRA, *under the direction of Leopold Stokowski*

Concerto No. 1, in B flat Minor, Opus 23

I Allegro non troppo e molto maestoso
II Andantino semplice
III Allegro con fuoco

MARK HAMBOURG and the ROYAL ALBERT HALL ORCHESTRA, *under the direction of Sir Landon Ronald*

Symphony No. 5, in E Minor, Opus 64

I Andante. Allegro con anima
II Andante cantabile, con alcuna licenza
III Valse. Allegro moderato
IV Andante maestoso. Allegro vivace

THE CHICAGO SYMPHONY ORCHESTRA, *under the direction of Frederick Stock*

* * *

The above program and many others may be arranged by those who provide themselves with the Orthophonic Victor Records of their favorite Tschaikowsky compositions . . . and note, this program not only contains a lovely set of records by Leopold Stokowski and the Philadelphia Orchestra, but it also includes the very Tschaikowsky symphony that you hear at this concert.

The composer expends unflagging ingenuity and resourcefulness in his exploitation of this theme and its subsidiaries, which are sometimes combined with it, and sometimes developed separately, as in the peroration. The work comes to a brilliant end in D major.

The work is scored for 2 flutes, 1 piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, harp, timpani, tenor drum, side drum, bass drum, gong, cymbals, glockenspiel, xylophone and strings.

* * *

Arthur Bliss was educated at Rugby and at Pembroke College, Cambridge, where he took his B. A. and Mus. B. in 1913. He went to France in 1915, and served with the 13th Battalion of the Royal Fusiliers; he was wounded on the Somme in 1916, and was mentioned in dispatches for gallantry. Two years later he served with the 1st Battalion Grenadier Guard, and was gassed near Cambrai. After the war he spent some time in America.

Mr. Bliss first became known as a composer about 1919, and shortly after, he gained much prominence through the performance of his *Madame Noy* and his *Chamber Rhapsody* for mezzo-soprano and tenor voices, flute, English horn, string quartet and double-bass (the two voices vocalize on "Ah" throughout). In 1920 his *Rout,* for soprano and chamber orchestra, enhanced his celebrity, and early in 1921 the incidental music which he wrote for Shakespeare's *Tempest* was used with Miss Viola Tree's production of the play in London. His *Conversations* for chamber orchestra, his Concerto for piano and tenor voice, accompanied by strings and percussion, and his *Mêlée Fantasque* (performed by the Philadelphia Orchestra at the concerts of February 27-28, 1925) followed soon after. He has since composed the "Color" Symphony for full orchestra, an Oboe Concerto, a Concerto for two pianos and orchestra, a ballet, *The Mask of the Red Death,* after Edgar Allen Poe, besides chamber music and

from Germany . . .

Come Polydor Records. A Most Artistic Electrically Recorded Phonograph Record. A list of selections not found in domestic catalogues. Beethoven's Waldstein Sonata, I Vesperi Sicilliani Overture. Peleas et Melisandre Orchestral Suite (Faure). Mozart's German Dances. Stenka Rasin by Glasunoff. Overture—Le Roi d'Ys (Lalo). Just to mention a few.

Polydor Records are available in Philadelphia only from us.

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Péquignot
Jewels

908-09-10-11
Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3
Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

songs. His Concerto for two pianos, woodwind, brass and percussion was performed by Messrs. Maier and Pattison with the Philadelphia Orchestra on April 3-4-6, 1925.

Concerto for Violin and Orchestra.....Ernest Schelling

(Born at Belvidere, N. J., July 26, 1876; now living in New York.)

Mr. Schelling wrote this work for Fritz Kreisler at Bar Harbor, Maine, in the summer of 1916, and Mr. Kreisler played it for the first time on October 17th of that year in Providence, R. I., at a concert of the Boston Symphony Orchestra. The score was published in 1924.

The Concerto is in one movement, "which might, however, be divided into sections," wrote Mr. Philip Hale, the distinguished annotator of the Boston Symphony Orchestra's programs, on the occasion of the first performance of the work. "The first section, *Allegro vivo,* is in orthodox symphonic form, with two themes, development, fantasia and recapitulation. An Interlude, *Lento con moto,* follows, which is practically the fourteenth variation, 'Lagoon,' in Mr. Schelling's *Impressions (from an Artist's Life) in form of Variations on an Original Theme,* for orchestra and pianoforte, which was performed for the first time by the Boston Symphony Orchestra in Boston, December 31, 1915, when Mr. Schelling was the pianist. There is then a short transitional recitative for violin and two harps, which is followed immediately by the sixteenth variation, 'Fr. Kr.,' from the *Impressions,* which was originally for viola and pianoforte. Again there is the recitative, like unto an improvised cadenza. This leads to a *Rondo, Vivo,* which has the character of a Scottish jig. The movement contains an Interlude in the Spanish vein, with a ritornello. Mr. Schelling remembered the music in Spanish cafés-chantants, where some, seated, strummed guitars; a singer would rise and sing a folk-song; after a ritornello for the instruments, all would repeat the song. Mr. Schelling's ritornello is in 7-8 time. A repetition of the *Rondo* jig brings the end."

* * *

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere
Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company
OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed.

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

The orchestral accompaniment is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double-bassoon, 4 horns, 3 trumpets, 3 trombones, bass tuba, timpani, military drum, cymbals, triangle, tambourine, castanets, 2 harps and strings.

Symphony No. 5 in E minor, Op. 65.....Peter Iljitch Tschaikowsky

(Born at Votkinsk, in the Government of Viatka, Russia, May 10, 1840; died at Petrograd, November 6, 1893.)

Montaigne observed that he was "very fond of peasants—they are not educated enough to reason incorrectly." At Hamburg, in the eighties, there were some who would not have sympathized with that view. Tschaikowsky, in his diary of the year 1888, writes with humorous frankness concerning the venerable Theodore Ave-Lallement, an officer of the Hamburg Philharmonic, to whom the Russian's Fifth Symphony is dedicated. "Herr Lallement," says Tschaikowsky, "candidly confessed that many of my works which had been performed in Hamburg were not at all to his taste. . . . He thought that I had in me the making of a very good German composer. Almost with tears in his eyes he besought me to leave Russia and settle permanently in Germany, where classical conventions and the traditions of high culture could not fail to correct my faults, which were easily explainable to his mind by the fact of my having been born and educated in a country so unenlightened." Yet this alleged deficiency of æsthetic sophistication in Tschaikowsky was not perceived by the members of what was once called the Neo-Russian School, the ferocious nationalists of the "Invincible Band," the famous "Five"—Balakirew, César Cui, Rimsky-Korsakow, Borodin and Moussorgsky; for these professional Muscovites regarded Tschaikowsky as that deplorable thing, a cosmopolite. He was tolerated by them, as Julien Tiersot observes, only because of his amiable disposition. Rimsky-Korsakow in *Ma vie musicale* remarks that "Tschaikowsky's conservatorial education always raised a barrier between him and us." Poor Tschaikowsky! But at least they

"THEY'RE TANNED LIKE *LITTLE INDIANS*"

If Junior and Anne didn't have to go back to school, I never *would* leave this lovely place. As it is, I don't know how we'll get the children away. Anne has promised the doorman that she'll never leave him. . . . Junior is as brown as a berry; he stays on the beach from morning till night. And he's always ravenous, of course. No half-portions for *that* child! I know it has done them a world of good. . . . Even if we do leave now, I am thankful for weekends. It's comforting to know there is a place like this to come to.

* * *

Much about Chalfonte-Haddon Hall that is interesting is contained in a descriptive booklet—which we'll gladly send you.

CHALFONTE-HADDON HALL

ATLANTIC CITY

American Plan

Leeds and Lippincott Company

seem not to have said of him what Balakirew said of Moussorgsky: "His brain is feeble—he has no head."

* * *

Tschaikowsky's Fifth Symphony is separated by ten years from his Fourth, and by five years from his Sixth. It was one of the products of 1888, together with the *Hamlet* Overture and the six songs of Op. 65. In June of that year he wrote to Mrs. von Meck that he was "dreadfully anxious" to prove not only to others, but also to himself, that he was "not yet *played out* as a composer," and that he was writing a new symphony. The phrase "played out" is italicized in Modeste Tschaikowsky's quotation of this letter (Mrs. Newmarch's translation); probably Tschaikowsky remembered that those disheartening words had been used half a dozen years before by a Moscow critic in commenting upon his violin concerto. So, in the summer of 1888, Tschaikowsky tended his garden at Frolovskoe and worked, a little downheartedly, upon the E minor Symphony. He "felt his age," he says (he was only forty-eight), and was not well; he was too tired to read, or to play in the evening his favorite game of cards. On August 26th he wrote of the Symphony as completed.

* * *

Tschaikowsky was at first despondent concerning the effect of his new score. His Moscow friends, Taneiew in particular, praised it warmly. But after two performances in Petrograd and one in Prague, Tschaikowsky came to the conclusion that the work was a failure. "There is something repellent, superfluous, patchy and insincere in it," he wrote to Mrs. von Meck in December, 1888. "Am I really played out, as they say? Last night I looked through *our* Symphony (No. 4). What a difference! How immeasurably superior it is!" He cheered up about the E minor in the following spring, after "a great success" with it in Hamburg (March 15, 1899), when the Symphony was "magnificently played." The composer liked his work "far better" then, and resented the fact that the Russian Press continued to ignore him.

* * *

Choose from 87 Album Sets

including the Great Schubert Centennial Memorial Edition — 16 of Schubert's immortal works conveying the essence of his unique gifts.

Other composers represented in

COLUMBIA

MASTERWORKS*

Bach	**Haydn**
Beethoven	**Holst**
Berlioz	**Lalo**
Brahms	**Mendelssohn**
Bruch	**Mozart**
Chopin	**Ravel**
Debussy	**Saint-Saëns**
Dvořák	**Strauss**
Franck	**Tschaikowsky**
Grieg	**Wagner**

in a selected list of symphonies, concertos, sonatas and chamber music. All works in 5 or more parts are enclosed in attractive art albums.

Ask for Columbia Masterworks Catalogue

"Magic Columbia *Notes"*

H. ROYER SMITH COMPANY
10th & Walnut Streets

C. J. HEPPE & SON
1117-19 Chestnut Street

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.,
11th and Market Streets

B. B. TODD
1306 Arch Street

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Made the New Way—Electrically—Viva-tonal Recording
The Records without Scratch

Schubert Week, Nov. 18-25. Organized by Columbia Phonograph Co.

*Reg. U. S. Pat. Off.

Brahms was in Hamburg at the time, and heard a rehearsal of the Symphony. Nicholas Kashkin in his Recollections says that Brahms "did not like the Symphony at all," and that he told Tschaikowsky so with his usual bluntness. Modeste Tschaikowsky in his Life of his brother gives a different account: the Symphony, he says, "had pleased him [Brahms] on the whole, with the exception of the Finale." But Tschaikowsky need not have felt, as Modeste reports, "deeply hurt" by the candor of Brahms; for had he not, in a letter written to the Grand Duke Constantine Constantinovitch, five months before, spoken with extreme severity about Brahms—behind his back? "Is not Brahms," he had inquired of the Grand Duke, "in reality a caricature of Beethoven? Is not this pretension to profundity and power detestable, because the content which is poured into the Beethoven mould is not really of any value?" His Imperial Highness, one gathers, ventured to offer a good word for Brahms; for in another letter, written ten days later, Tschaikowsky returned to the attack. He "could not at all agree with the Grand Duke": Brahms, he insisted, is "dry," "cold," and has "very little melodic invention. . . . His depth is not real: *c'est voulu*. . . . He lacks the chief thing—beauty."

Thus do composers, as critics, add to the gayety of nations.

* * *

Mr. Ernest Newman remarks of the subject which begins the Introduction of the Symphony (*Andante,* E minor, 4-4, clarinets) that "the gloomy, mysterious opening theme suggests the leaden, deliberate tread of Fate." This has been called the thematic "motto" of the Symphony—it recurs at various places in the course of the four movements, with sombre, sinister or portentous suggestion; but in the Finale it is heard in the major, and its accents are those of triumph.

Mr. Newman has declared his belief that the Fifth Symphony "bears the strongest internal evidence of having been written to a program." His reasons for thinking so are interesting and, to some, persuasive:

I. MILLER
INSTITUTION INTERNATIONALE

Music Hath Charms

So has a dainty foot . . . So has *any* foot when it's graced by an I. Miller slipper!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S
Philadelphia's Standard Drug Store
1518 CHESTNUT STREET
Open every day—8 A. M. to Midnight
Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company
EDWARD C. DIXON, *President*
1415 Locust Street Philadelphia

The feeling that this is so (he explains) is mainly due to the recurrence, in each movement, of the theme with which the symphony begins (the opening theme, for clarinets, *Andante,* E minor, 4-4). This produces a feeling of unity that irresistibly suggests one central controlling purpose. The theme in question is peculiarly sombre and fateful. It recurs twice in the following Andante, and again at the end of the waltz that constitutes the third movement. In the finale the treatment of it is especially remarkable. It serves, transposed into the major, to commence the movement; it makes more than one reappearance afterwards. But this is not all the thematic filiation this symphony reveals. One of the themes of the second movement—the *Andante* —also recurs in the Finale, while the opening subject proper of the Finale (following the Introduction) is plainly based on the opening subject of the whole symphony. Lastly, the first subject of the allegro of the first movement reappears in the major, on the last page but two of the score, to the same accompaniment as in the allegro. So that—to sum the matter up concisely—the fourth movement contains two themes from the first and one from the second; the third and second movements each contain one theme from the first—a scheme that is certainly without a parallel in the history of the symphony.

No one, I think, will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tschaikowsky should have indulged in it at all if his object had been merely to write a symphony in four movements. Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clue to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain.

* * *

The gloomy, mysterious opening theme (the "motto-theme" in the clarinets) suggests the leaden, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement—the waltz—is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What

our new fashion corner

chestnut at thirteenth

opens tuesday, october 23

The Blum Store

may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the "fate" motive—a change from clouds to sunshine, from defeat to triumph.

MISCHA MISCHAKOFF, *Violinist*

MISCHA MISCHAKOFF is the concertmaster of the Philadelphia Orchestra. Before coming to Philadelphia he was for three seasons concertmaster of the New York Symphony Orchestra. He was born in Proskurow, Podolia, southwest Russia, in 1897. In 1913 he was the Gold Medal graduate of the Petrograd Conservatory, where he was taught by Professor Korgueff, a pupil of Leopold Auer. In 1917, after demobilization from the Russian army, Mischakoff became concertmaster of the Petrograd Orchestra under Albert Coates. From 1918 to 1920 he was professor of violin at the Nijny-Novgorod Conservatory by appointment of the Soviet Government. He was concertmaster of the Moscow Grand Opera during the season of 1920-21, and later held the same position in the Warsaw Philharmonic. He made concert tours of Russia, Germany and Poland before coming to New York. In a competition with five hundred candidates he was chosen for a public appearance with the Philharmonic Orchestra of New York in the Stadium Concerts in the summer of 1923, and in the following spring he received his appointment as concertmaster of the New York Symphony Orchestra.

THE PENSION FUND OF THE PHILADELPHIA ORCHESTRA

A considerable amount is added annually to this Fund through the generosity of subscribers who, when unable to use their tickets, turn them in to the management to be sold for this very worthy cause. Such tickets should be sent or mailed, as early as possible, to the Manager, 809 Packard Building, Philadelphia, Pa., in an envelope marked "Pension Fund Tickets." If, because of insufficient time, it is impracticable to send the tickets, the location, section, row and number may be telephoned to the office, RITtenhouse 5470, or on Saturdays, because of the half-holiday, between 7.00 and 7.30 o'clock, on the evening of the concert to the Academy of Music, SPRuce 9839, in which case substitute tickets will be issued and sold.

THE PHILADELPHIA ORCHESTRA ASSOCIATION

While You Are Enjoying The Orchestra–

—the burglar may be making off with the valuables you left "safe" at home—or fire may be destroying them.

But you can put them beyond the possibility of both these risks—in our conveniently located Safe Deposit Vaults.

Boxes range from $5 to $250 a year; there are 35 coupon rooms where you can review the contents of your box in comfort and privacy.

Main Office:
Broad—Chestnut
—Sansom

WORLD'S OLDEST TITLE COMPANY
The
Real Estate-Land Title & Trust Company

Downtown Office:
517 Chestnut
Street

When you use Elizabeth Arden's Preparations according to the methods carefully evolved by Miss Arden herself, the health and clear beauty of your skin are as assured as if you were working under Miss Arden's personal supervision.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for appointment
RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*
673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
October 26
At Two-Thirty

Next Week's Program

Saturday, Oct. 27
Monday, Oct. 29
At Eight-Fifteen

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*

PROKOFIEFF — March from "The Love of Three Oranges"

(a) GRETCHANINOFF — Over the Steppe
(b) MOUSSORGSKY — Cradle Song of Death
(c) MOUSSORGSKY — Hopak

NINA KOSHETZ

TSCHAIKOWSKY — "Romeo et Juliette"

DE FALLA — Interlude et Danse from "La Vida Breve"

DEUX CHANTS ANCIENS ESPAGNOLES:
(a) Le chardonneret au bec d'or
(b) Souffrez, mon ame

TROIS DANSES ANDALUSES:
(a) Granadina
(b) El Vito
(c) Golo

NINA KOSHETZ

ALBENIZ — Fête-Dieu à Seville

This program will end approximately at 4.00 P. M. on Friday and at 10.00 P. M. on Saturday and Monday.

NINA KOSHETZ, *Soprano*

NINA KOSHETZ, was born at Moscow, where her father was a tenor in the Imperial Opera. At the age of four she began the study of the piano, and when she was nine she gave a recital. At the age of eleven she entered the Moscow Conservatory, where she studied with Safonov and Igoumenev. When she was eighteen she took lessons in singing from Masetti and in composition from Taneiev. Later she was coached in Paris by Felia Litvinne. Her first operatic engagement was at Moscow, where her repertoire included Russian, Italian and French opera. She appeared as a guest at the Petrograd Imperial Opera. After the Bolshevik upheaval, she escaped from Russia and came to the United States. Her first appearance here was at the home of Mrs. Vincent Astor, New York, with the Schola Cantorum, on December 16, 1920. At a concert of the Schola Cantorum in New York on January 12, 1921, she presented a program of songs by Russian composers from Glinka to Scriabin. On December 30, 1921; in Chicago, as a member of the Chicago Opera Company, she created the part of Fata Morgana, the witch, in Prokofieff's opera, "The Love of Three Oranges," and took that rôle when the opera was performed at the Manhattan Opera House, New York, on February 14, 1922. She appeared with the Philadelphia Orchestra in the season of 1922-23.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY *Afternoons at 2.30*	SATURDAY *Evenings at 8.15*	MONDAY *Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 24 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Jan. 25-26	OSSIP GABRILOWITSCH
Feb. 1-2-4	BERNARDINO MOLINARI
Feb. 8-9 to Mar. 1-2	SIR THOMAS BEECHAM
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS*

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Vladimir Horowitz, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.30, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

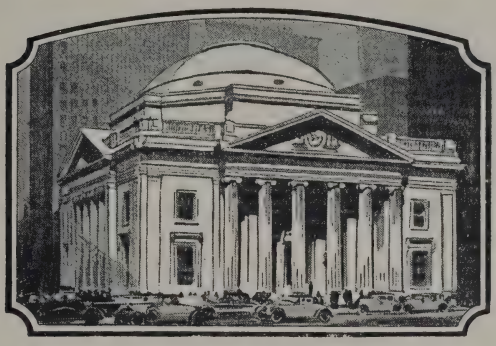
BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.

When Even The Soundest Investments Show A Loss

One of a Series of Informative Advertisements Dealing with Financial Subjects—Issued by Girard Trust Company



Chartered 1836

THE selection of a safe and profitable investment is by no means an easy matter. So many factors must be taken into consideration and so intimate a knowledge of the investment market is necessary, that the investment of funds has long been recognized as a task calling for highly specialized knowledge.

However, even after funds have been well invested, only by constant vigilance can we guard ourselves against possible losses.

Let us cite a case in point.

A capable business man, serving as Executor and Trustee of an estate, was obliged to be out of town from time to time for considerable periods.

The estate owned stock in a large corporation whose assets were segregated by court order. Failure to take advantage of the terms of this order within the specified time resulted in a loss of $43,000 on this one investment.

Had a Trust Company been managing the estate instead of an *individual* trustee, such a loss could scarcely have occurred. One of its daily routine duties is the checking up of any changes in status of securities owned by estates in its care.

The business man, more than anyone else, will appreciate the value of a Trust Company Executor or Trustee with whom "investments" is a principal business, not a side issue.

A booklet outlining the advantages and economies of Trust Company management of estates will be mailed on request

GIRARD TRUST COMPANY

BROAD AND CHESTNUT STREETS • • PHILADELPHIA

RARE JEWELS

Each an exclusive accomplishment in design and skillful blending of colors. Entirely new and exceedingly beautiful.

J. E. CALDWELL & CO.

·· Jewelry · Silver · Watches · Stationery ··

Chestnut Street at Juniper

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
OCTOBER 26-27-29

The Philadelphia Conservatory of Music

216 SOUTH 20th Street

Mrs. D. Hendrik Ezerman, *Managing-Director*

announces that

SUSANNA DERCUM

has resumed her teaching at the Conservatory

For information apply at the office or telephone Locust 1877

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
LAMP SHADES
Old Glass Lamps and Bottles
206 S. CAMAC ST.
Special Order Service

---and books?
emma feldman
book & art shop
1232 locust street

A Monthly Income for Your Wife

Don't burden her with the dangers and responsibility of investing or reinvesting all of your estate. We have an unbeatable plan for paying her a lifelong monthly income—safe, sure, regular, and a satisfying return on your investment. Has other advantages also. Adopt this plan, and, after you have gone, nothing and nobody can take any portion of this income from her. *Send for booklet entitled, "Nailed Down Tight."*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square **Founded 1847** **Philadelphia, Pa.**

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

THE

POLISHED GIRDLE DIAMOND

A Patented Diamond Cutting,
Exclusive with this Establishment

Pre-eminently outrivals all other Diamonds in brilliancy, color and perfection.

Inspection Invited

WEDDING GIFTS

As perhaps the oldest business house continuously on Chestnut Street, this establishment has had the experience and privilege of supplying five generations of Brides with their Silver and other Wedding Gifts.

Eight Chamber Music Concerts By Famous Organizations For Eight Dollars

Sunday Afternoons, Ballroom Bellevue-Stratford
at 4 o'clock

* * *

October 28 —Philadelphia Orchestra Ensemble

November 11—Flonzaley Quartet
(Farewell appearance in Philadelphia)

December 2 —Philadelphia Chamber String Simfonietta

December 30—Musical Fund Prize Composition Concert
Played by members of The Philadelphia Orchestra

January 20 —Elshuco Trio

February 17 —Pro Arte String Quartet

March 10 —Hart House String Quartet
(Canadian organization)

March 24 —London String Quartet

* * *

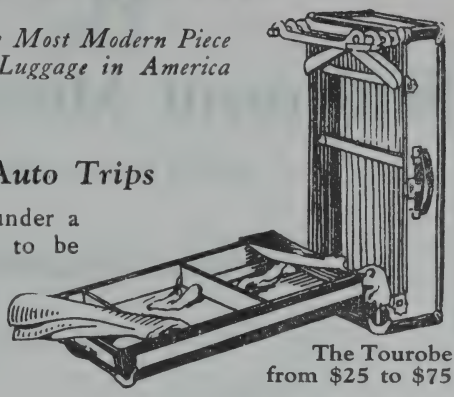
Junior Memberships Four Dollars

* * *

Applications to
MRS. HAROLD E. YARNALL, *President*
811 Packard Building

TOUROBE

The Most Modern Piece of Luggage in America



Ideal for Auto Trips

Small enough to go under a berth. Light enough to be carried as a suit case. Special attachment for running board; waterproof covers.

The Tourobe from $25 to $75

Bains LUGGAGE THAT LASTS

1028 Chestnut St. —— 1516 Chestnut St.

BRAHMS CHORUS

Of Philadelphia

(3rd SEASON)

N. LINDSAY NORDEN, Conductor

Two Concerts in the First (Calvary) Presbyterian Church, Locust above 15th Street

THURSDAY, DECEMBER 13, 1928

Brahms: "Requiem" Dvorak: "Te Deum"

THURSDAY, MARCH 28, 1929

Bach: The Passion According to St. John

CHORUS OF 125 FULL ORCHESTRA

Subscriptions may be obtained from the Secretary, Mrs. Helen C. Cumings, 1243 W. Westmoreland Street, Tioga 2482

Unreserved $6.00 (3 Tickets Each Concert)

Reserved $9.00 (3 Tickets Each Concert)

The
Settlement Music School

416 Queen Street

. . *Violin Department* . .

The Settlement Music School announces that Mischa Mischakoff, Concertmaster of the Philadelphia Orchestra, and Emanuel Zetlin of New York City, have been engaged to teach the advanced students of the School for the season 1928-1929.

The Violin Faculty further includes members of the Philadelphia Orchestra and other locally established teachers.

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS
PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Fourth Pair of Concerts
Second Monday Concert

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
OCTOBER 26, at 2.30

SATURDAY EVENING
OCTOBER 27, at 8.15

MONDAY EVENING
OCTOBER 29, at 8.15

1928-1929

IS YOUR BEAUTY SUN-MARRED?

If you are paying with tan, freckles, perhaps lined coarsened skin, for reckless hours in the sun, Helena Rubinstein provides the scientific solution. A course of Valaze Summer Treatments will bless your skin with clear petal-smooth beauty. And the faithful use of the Valaze Sunproof Creations will keep your loveliness intact—ready for the "indoor" season. Each Valaze Treatment includes detailed instructions on the correct home care of the skin and the technique of *"personality make-up"*. America's most modern Beauty Salon, the Maison de Beaute Valaze is at your service—specializing in the harmonious cultivation of face, figure, hands and hair.

Helena Rubinstein LONDON PARIS

254 South 16th Street, Philadelphia

Rubenstein Home-Treatment Creations are obtainable at better shops, or direct from the Salon.

SCHOOL OF MUSIC

of TEMPLE UNIVERSITY

1521 Locust Street, Philadelphia, Pa.

THADDEUS RICH, *Mus. Doc., Dean* E. F. ULRICH, *Associate Dean*

Highest Standards of Musical Instruction
Teachers' Certificates, Diplomas, Degrees

No high school education required except for the College course of music. All branches of music—from the children's department to the highest grades—private lessons. Any Instrument or Voice may be taken without other branches.

DISTINGUISHED FACULTY

Superior Piano, Violin and Voice Department
Training for Opera
(under Giuseppe Agostini)

Orchestral Instruments taught principally by members of the Philadelphia Orchestra. Student recitals—Opportunity for Orchestral practice—Classes in Harmony and History of Music.

Pupils may enter at any time during the year
Student Dormitories. Branch Schools. Write for Catalog

School of Music of Temple University

1521 LOCUST STREET PHILADELPHIA, PA.

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

Head of Vocal Department
PASQUALE AMATO

Head of Violin Department
ISRAEL SIEKIERKA

VIOLIN · HARMONY · COUNTERPOINT · COMPOSITION

WM. F. HAPPICH
1520 Chestnut Street

ALFRED SEYDEN — *Violinist*
Studio: 508 Presser Building

Teaching days in Philadelphia
Tuesday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

PHILADELPHIA CONSERVATORY OF MUSIC
Mrs. D. Hendrik Ezerman, *Managing Director*
216 SOUTH 20th STREET
Locust 1877

G. RUSSELL STRAUSS
TEACHER of SINGING
BARYTONE
1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART
BEN STAD, Director
44th at Chestnut Street
EVERGREEN 3959

THE STERNBERG SCHOOL OF MUSIC
Constantin von Sternberg, *Founder*
Rittenhouse 3634
Thirty-ninth Season
30 South 21st Street

Rittenhouse School of Music
265 South Nineteenth Street
Hermione Montanye, Director

PHILIP H. GOEPP
A SPECIALTY
Instruction on two pianos privately or in class
Studio: 20 S. 21st Street

SUTOR SCHOOL of Music
Philadelphia
1712 Chestnut St.
Studio 419
Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271
Both Studios are equipped with a Visuola.

Bell Phone, Spruce 4724

MISS PINAUD
Specialists in Electrolysis
Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only
712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

WINIFRED ATKINSON
PIANIST
1716 Chestnut St.
Locust 4980
Faculty: The Philadelphia Conservatory

Willow Dell Farm Antiques
Gwynedd Valley, Pa.
Chippendale Low Boy Hepplewhite Bureau
Sheraton Table, etc. etc.
Ambler 52 R 2
Chestnut Hill 0605

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President,* 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President,* 811 Packard Building
Mrs. Charles W. Henry, *Vice-President,* Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary,* Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary,* 2116 Pine Street
Mrs. George Henderson, *Treasurer,* 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John Cadwalader
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. James D. Winsor, Jr

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President,* Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President,* 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President,* School Lane, Germantown
Miss Rossmassler, *Recording Secretary,* Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.,* 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer,* Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

XVII-XVIII CENTURY
ENGLISH FURNITURE

CONTEMPORARY PEWTER
SHEFFIELD PLATE . . SILVER
GLASS . . . . . PORCELAIN

ALFRED BULLARD
1925 MANNING STREET
SOUTH RITTENHOUSE SQUARE

Evening wraps
and gowns . . .
of simplicity
and distinction

126 So Eighteenth St
COR SANSOM

Marc Blitzstein
Piano
Composition
Studio:
1826 Spruce Street
Pennypacker 6471

Green Parrot Tea Room
314 South Smedley Street
Between 16th & 17th—Spruce & Pine
LUNCHEONS TEAS DINNERS
Saturday night special, duck dinner
Bell Phone, Pennypacker 6620

THE PEASANT SHOP
EUROPEAN PEASANT CRAFT
ANTIQUE & MODERN
126 SO. 17 STREET PHILADELPHIA

For Advertising Rates in this
PROGRAM
Apply to
HALLOWELL CO.
SHERIDAN BUILDING
Sansom Street at Ninth
Philadelphia, Pa.

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllis K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Mrs. William A. Sullivan
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

Directors

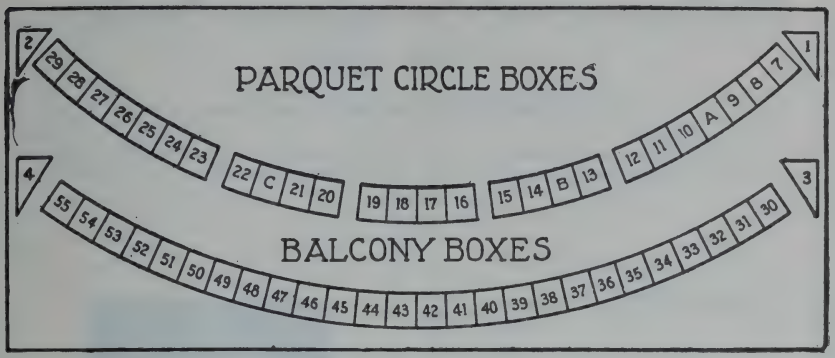
Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirz

for Entertainment and Entr'acte
the Evening Ensemble

HOUSE of WENGER

1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Thomas Leaming
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

Philharmonic-Symphony Society
OF NEW YORK

WILLEM MENGELBERG, *Conductor*

First
Subscription Concert

Monday Evening
NOVEMBER 5
at 8.15 o'clock

Academy of Music

PROGRAM

KODALY — Suite, "Hary Janos"

STRAUSS — "Till Eulenspiegel and his Merry Pranks"

TSCHAIKOWSKY — Symphony No. 4, in F

The Steinway is the Official Piano of the Philharmonic-Symphony Society

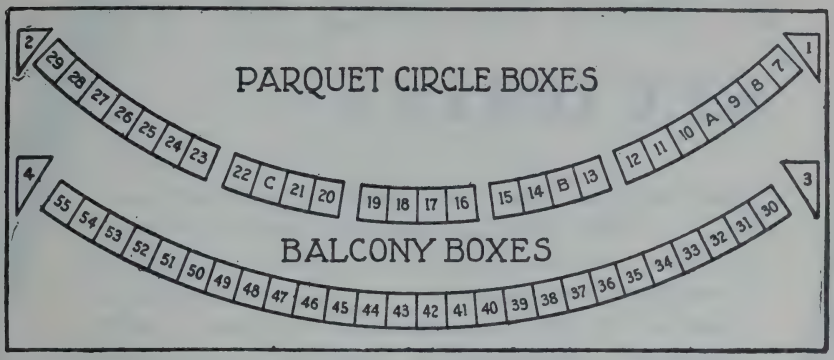
Season and Single Tickets
at Heppe's (George T. Haly), 1119 Chestnut St.

CONCERT MANAGEMENT ARTHUR JUDSON

Packard Building
Philadelphia

Steinway Hall
New York

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Edward W. Bok
19 Mr. Alex. Van Rensselaer
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mrs. Leander C. Claflin
Mrs. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

"that feeling of SECURITY"

All furs are not what they seem, at first inspection . . . . therefore, in choosing a coat or wrap, it is only good judgment to go to a house of established reputation . . . . whose every fur is backed by that reputation for highest quality, honest representation, faultless workmanship . . . . modish cut, and entire beauty and smartness of appearance.

Jacques Ferber Furs

1708 WALNUT STREET

MATRON AND DEBUTANTE

May Select

FALL AND WINTER HATS

For Every Occasion

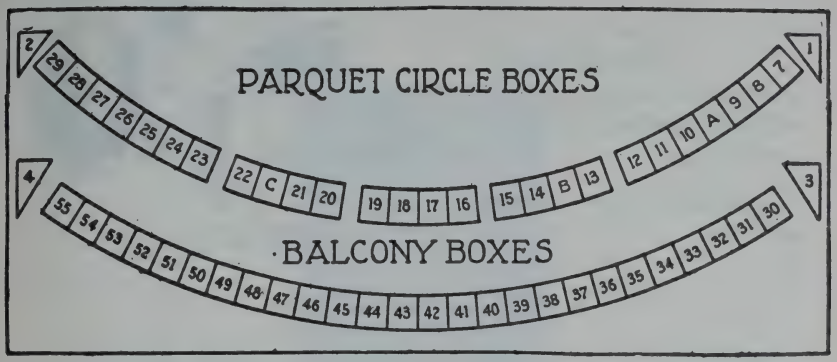
MODELS FRENCH AND ORIGINAL

As Introduced By

Pauline Herman IMPORTER

WALNUT AT 19TH STREET

The List of Box Holders for 1928-1929



MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory

APARTMENT living developed to its highest degree of comfort, luxury and convenience.

The solution to the servant problem.

Your Inspection is cordially invited

Rittenhouse Plaza

HOUSEKEEPING APARTMENTS

N. W. Corner, Walnut & 19th Streets

Mitchell Fletcher Co.

Nuts, Raisins, Cider and Candy for Hallowe'en

1628 Chestnut Street
12th & Market Streets } PHILA., PA.
5600 Germantown Ave.

WAYNE, PA.
ATLANTIC CITY, N. J.

SHUT-IN-SHOP

SHUT-IN-CRAFT

Initials Embroidered
Jigsaw Puzzles Cards

35 South 19th Street

Rittenhouse 4985

OTTO KELLER

Own Make Ice Cream

. . Cakes, Pastry and Candy . .

218 South 20th Street

Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE

We Deliver Anywhere

Penn Athletic Club

LOCUST AT EIGHTEENTH ST.

Philadelphia, Pa.

Telegraph Delivery Service

Bell, Pennypacker 1411

CAMPBELL-HICKIE

Negligees Lingerie

S. E. Cor. 17th and Walnut Sts.

Philadelphia

Orchestra Personnel—1928-1929

LEOPOLD STOKOWSKI
Conductor

First Violins

Mischa Mischakoff
Concertmaster
Alfred Lorenz
Luigi Ferrara
Alexander J. Thiede
Alexander Zenker
Harry Aleinikoff
Dayton M. Henry
Israel Siekierka
Jacob Simkin
Yasha Kayaloff
Alexander Hilsberg
Grisha Monasevitch
Henry Schmidt
George Beimel
Kalman Smit
Joel Belov
Arthur B. Lipkin
Marius Thor

Second Violins

David Dubinsky
Irving Bancroft
John W. Molloy
A. Gorodetzky
David Cohen
Louis Fishzohn
Matthew J. Mueller
Domenico Bove
J. Savitt
M. Roth
Emil Kresse
S. Dabrowski
Schima Kaufman
Max Zalstein
Louis Gesensway
Andre Callot
David Madison
Louis Gabowitz

Violas

Samuel Lifschey
Sam Rosen
Henry J. Michaux
Amedee Vergnaud
David Epstein
Gustave A. Loeben
Maurice Kaplan
Edward Murray
Philip Neeter
Rudolph Engel
Gordon Kahn
Wm. S. Greenberg
Alexander Gray
Tibor Serly

Violoncellos

Willem van den Burg
William A. Schmidt
Isadore Gusikoff
B. Gusikoff
Milton Prinz
Adrian Siegel
Daniel Saidenberg
Sam Belenko
J. Sterin
John Gray
Morris Lewin

Basses

Anton Torello
A. Hase
Fabien Koussewitzky
Heinrich Wiemann
Vincent Lazzaro, Jr.
Max Strassenberger
Matyas Pauli
Louis Boehse
Mario Garaffoni
S. Siani

Harps

Vincent Fanelli, Jr.
F. Nicoletta

Flutes

W. M. Kincaid
Joseph La Monaca
John A. Fischer
Hans Schlegel

Oboes

Marcel Tabuteau
Edward Raho
A. Victor Leoncavallo
Louis Di Fulvio

Clarinets

Daniel Bonade
Lucien Cailliet
Paul Alemann
Jules J. Serpentini
Jules Cocozza
Louis Morris

Bassoons

Walter Guetter
John Fisnar
F. Del Negro
Herman Mueller

Horns

Anton Horner
Joseph Horner
Otto Henneberg
Albert Riese
Clarence Mayer
George Wardle
Alfred Zoellner
William Koch

Trumpets

Sol. Cohen
Sigmund Hering
Harold W. Rehrig
Rudolph Engel

Trombones

Gardell Simons
Paul P. Lotz
C. E. Gerhard
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

Philip A. Donatelli
Heinrich Wiemann

Tympani

Oscar Schwar
Emil Kresse

Battery

Benjamin Podemski
James Valerio

Celesta

Gustave A. Loeben

Euphonium

Heinrich Wiemann
Chas. A. Norato

Librarian

Harry A. Wiegand

Orchestra Manager

David Dubinsky

IT MEANS SOMETHING TO OWN A STEINWAY

IT MEANS that at any moment you can delight your ears with the most beautiful piano tone in the world. It means that you have always at your call a friendly and sympathetic companion. And it means that you have instant access whenever you wish, to the lovely and enchanting world of music.

The Steinway is more than a piano—it is an institution. For three-quarters of a century it has been the choice of virtually every musician of note. It is preferred by music-lovers everywhere. No other instrument has ever enjoyed such universal recognition. No other instrument has ever earned it.

Yet the Steinway is not difficult to own. A 10% first payment puts it in your home *at once*—and the balance will be distributed over two years. And once there, it will serve you faithfully for 30, 40, or even 50 years and more. *You need never buy another piano.*

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, *and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.*

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

FOURTH PAIR

Friday Afternoon
October 26

Saturday Evening
October 27

Second Monday Evening, October 29

1928

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR

PROGRAM

PROKOFIEFF	March from "The Love of Three Oranges"
(a) GRETCHANINOFF	Over the Steppe
(b) MOUSSORGSKY	Cradle Song of Death
(c) MOUSSORGSKY	Hopak

NINA KOSHETZ

TSCHAIKOWSKY — "Romeo et Juliette"

INTERMISSION

DE FALLA — Interlude et Danse from "La Vida Breve"

DEUX CHANTS ANCIENS ESPAGNOLES:
(a) Le chardonneret au bec d'or
(b) Souffrez, mon ame

TROIS DANSES ANDALUSES:
(a) Granadina
(b) El Vito
(c) Polo

NINA KOSHETZ

ALBENIZ — Fête-Dieu à Seville

The Steinway is the Official Piano of The Philadelphia Orchestra

If you must leave before the end of the concert please do so during an intermission. The closing hour of this program will be approximately 4.00 P.M. on Friday and 10.00 P.M. on Saturday and Monday.

Skilled artisans thoroughly in sympathy with the high ideals of this establishment and working unhurriedly, bring to every Hughes & Muller creation a superiority of craftsmanship which distinguishes the product as positively as their delightful individuality of design.

New Autumn and Winter materials, the finest of their class, have arrived from England and Scotland.

HUGHES & MÜLLER

Established in 1848 at 338 High Street

1527 WALNUT STREET

PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building

S. E. Corner 15th and Chestnut Street

Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited.
Certificates of Deposit Issued. Trusts of All Kind Executed.
Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Suite from the Opera, "The Love of Three Oranges," Op. 33 bis, Serge Sergevitch Prokofieff

(Born at Sontsovka, Russia, April 24, 1891; still living.)

Prokofieff's opera, *The Love of Three Oranges,* words by the composer, after Carlo Gozzi's *Fabia dell' Amore delle Tre Melarancie,* was given for the first time anywhere by the Chicago Opera Company at the Auditorium, Chicago, December 30, 1921, under Prokofieff's direction. In 1926 Prokofieff published a symphonic suite containing six extracts derived from the opera. The six movements are thus entitled in the score:

I. *Les Ridicules.* II. *Scène Infernale* (*Le Magicien Tchélio et Fata Morgana jouent aux cartes*). III. *Marche.* IV. *Scherzo.* V. *Le Prince et la Princesse.* VI. *La fuite.*

The *March* performed at this concert is No. III of the Suite.

* * *

The plot of the opera has been outlined as follows:

As the curtain rises, a chorus, "Les Tragiques," is singing the praise of high tragedy, asking that the play to come be of that sort. They are rudely interrupted by the entry of a second chorus, "Les Comiques," demanding their own sort. Soon enter "Les Lyriques," clamoring for "truly romantic" opera, and that only. Lastly enter the "Têtes Vides" ("Empty Heads") equally insistent on nothing but farce. While the hubbub is at its height, "The Jesters"—or, as some prefer, "The Cynics"—take possession of the stage, quell the disputants and introduce the play. The four contending groups place themselves in towers or balconies about the sides of the stage, witness the whole performance, and frequently comment upon it in the manner of a Greek chorus. "The Jesters" now and again take a guiding part in the action. The first number of the suite, as above hinted, has to do with these "Ridicules," whose music forms the climax of the prologue. An active, energetic, vigorous music it is. On with the play:

* * *

The King of Trifles, robed in the costumes of the king to be seen upon every playing-card, is reigning in the palace of his imaginary realm. His son, the Prince, is a hypochondriac whose condition has been brought about by a hateful aunt. A hearty laugh alone will cure him. In the second scene of the first act, the "Infernal Scene" [No. II of the Suite], the king's magician conjures up all manner of little devils and sorcerers to play their most amusing tricks to gain laughter from the Prince. Stage directions describe the picture:

"The scene grows sombre. A curtain with cabalistic figures is lowered, leaving only a small part of the stage for the action. The entire scene is played in near-darkness. Fire and smoke belch from the earth. The Magician Tchelio ascends from the underworld followed by thunder and lightning. Fata Morgana, as witch, appears, also with thunder and lightning. The scene is swarming with little devils, who place tables with cards in position. . . . The little devils begin an infernal dance . . . and then begin a dance even more devilish . . . and so on."

The Prince does not laugh. Only when the ugly witch, Fata Morgana, ejected from the palace, involuntarily turns an awkward somersault, does he burst into uncontrollable laughter. Therefore, the angry witch curses him: he may not find happiness until he has fallen in love with three oranges and has had his love returned. During this action both the march and the scherzo [No. III and No. IV of the Suite] occur. The march is heard several times during the opera and has almost the character of a "leading motive."

"Oh, Tarry, Night of Ecstasy . . . Oh Night of Love, Stretch Thy Dark Veil Over Us!"

Romeo's Song

Who has not felt the deep emotional fervor of that greatest of all love scenes? Whether it be translated in words of poetry . . . in marble or on a master's canvas . . . in notes of immortal loveliness or in song of dramatic beauty . . . the love of *Romeo* and *Juliet* will always be held as the paragon of all that is truly beautiful in the greatest of human passions.

At this concert you hear Tschaikowsky's music based on this beautiful theme. In the Overture-Fantasy there are moments of such unforgettable loveliness, utterances so charged with passionate intensity that you require no stage whereon to visualize the almost divine love of Romeo and Juliet.

Leopold Stokowski has often played the "Romeo and Juliet" fantasy to his Philadelphia audiences. It is doubtless one of your most cherished concert favorites. Everyone loves it, and hopes to hear it each season. As you are listening to Stokowski interpret this masterpiece, imagine how wonderful it would be if you could hear him play it as many times a year as you wished! Think how often that would be! It seems like a dream . . . something too good to be true. . . . But oddly enough *it is a dream soon to be realized.* The undisputed popularity of "Romeo and Juliet" has prompted Dr. Stokowski and the Victor Talking Machine Company to make Victor Records of this selection. The Philadelphia Orchestra under Stokowski's baton recorded this gem right here in the Academy of Music a few weeks ago. These records are not yet available, but when they are, don't miss hearing them!!! It will be a musical treat that you are certain to enjoy.

The Prince goes into the desert searching for the oranges. He discovers them, opens first one; then a second; finds them inhabited by Princesses, each of whom dies from lack of water after the oranges have been opened. . . . The third is about to share the same fate, but is saved when "The Jesters" miraculously appear and dash buckets of water upon her. The song of the Prince and Princess, one of the most notable portions of the entire score, forms the fifth number of the suite [No. V]. The last number [VI] has to do with the attempted flight of the baffled witch, Fata Morgana, and her entourage. Timely, they sink to the depths of hell.[1]

(a) Song, "Over the Steppe".....A. T. Gretchaninoff

(Born at Moscow, October 25, 1864.)

Over the steppe I go wearily,
No flower blooms there red or pale,
No tree grows there whence might come to me
Notes of the sweet nightingale.
Slowly the frown of the night comes on;
In the dark heav'n is no star;
Why; oh, I know not! the thought of you
Pierces my heart from afar.

You in my breast, you so dear to me,
Radiant your face like the day,
When I behold you it seems to me
As if the mists rolled away;
As if the song of the nightingale
Sighed from the thickets for love;
As if the flow'rs blossomed red and pale;
As if the stars gleamed above.

(*English version by George Harris, Jr.*)

(b) "Cradle Song of Death".....Modeste Moussorgsky

(Born at Karevo, Russia, March 28, 1835; died at Petrograd, March 28, 1881.)

Faint sounds of moaning!
The lamp, now expiring, casts but a dim, flick'ring light.
Rocking the cradle the mother untiring, waits, watches, all through the night.
Long e're the dawn is bright some one comes knocking,
Death the deliv'rer is there!
Hark! Trembling the mother desists from her rocking.
"Friend, calm thy fear and despair!
See, through the window peeps the pale morrow.
Weeping and watching forlorn,
Rest thou poor woman,
Now rest from thy sorrow,
Sleep, I will watch till the morn;
Couldst thou not hush thy poor infant to slumber?
My song is sweeter than thine."
"Silence! my baby is suffering, crying,
Grief rends this heart of mine!"
"Soon he will sleep in my arms softly lying;
Hush baby, hush baby mine!"
"Pale grow his cheeks, the fever increases,
O sing no more, I entreat!"
"These are good signs, see his agony ceases:
Hush-a-by, hush-a-by, sweet."
"Hence! thou accursed Death,
Look how thy singing doth blight my baby, my joy!"
"Nay, peaceful dreams to thy son I am bringing!
Hush thee, now hush thee, my boy!"
"Mercy, one instant, kind Death, cease thy strain!
Cease, or my darling must die!"
"See, there, he slumbers, my song still'd his pain:
Hush-a-by, hush-a-by-by!"

(*English version by Rosa Newmarch.*)

---

[1] As told in the Boston *Transcript* by the accomplished "A. H. M."

from Germany . . .

Come Polydor Records. A Most Artistic Electrically Recorded Phonograph Record. A list of selections not found in domestic catalogues. Beethoven's Waldstein Sonata, I Vesperi Sicilliani Overture. Peleas et Melisandre Orchestral Suite (Faure). Mozart's German Dances. Stenka Rasin by Glasunoff. Overture—Le Roi d'Ys (Lalo). Just to mention a few.

Polydor Records are available in Philadelphia only from us.

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Pequignot

Jewels

908-09-10-11

Land Title Building

Pearls, Pearl Necklaces,

Pearls for increasing

the importance of

necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3

Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

(c) "Hopak" ..... **Modeste Moussorgsky**

Hi! ha! ha! the hopak!
I'm the wife of a cossack.
Laugh he won't, for he's too crusty,
Red his head, his body rusty.
Ah, my fate, my luckless fate! Yah!
Eh! but I'll not cry forever.
Go, my friend, lap up the river.
When the tavern I shall pass
I'll step in and get a glass.
Then, my friend, we'll drink and clink
and clink and drink.
They will pour a glass for me,
Later one and two and three!
When the girl gets up to go
She will have a man in tow.
To her jealous husband's call
She will pay no heed at all.
Hey, my man, if yours I be,
See that you provide for me—yes, sir!
Get this also in your head
Children must be clothed and fed—
just so!
Now, unless these things you do
I shall soon get rid of you—truly!
Yes, my friend, the baby's there.
Wash his face and curl his hair—there
now!
Just you mind now what I say
Do not try to run away—hear me!
Watch it, hold it, rock it, feed it—
That's it!
In the days that now are gone,
Days when I was twenty-one,
I would sew beside my window
And when all my work was done—
With a cry—out upon the street I'd run,
Gaily calling:
Hey there, Simon, Michael, John,
Get your finest waistcoats on!
Off we'd hurry, shouting, prancing
To the music and the dancing—
Hi! ha! ha! the hopak!
I'm the wife of a cossack.
Laugh he won't, for he's too crusty,
Red his head, his body rusty.
Ah, my fate, my luckless fate! Yah!
(*English version by George Harris, Jr.*)

"Romeo and Juliet": Overture-Fantasy (after Shakespeare),
P. I. Tschaikowsky

(Born at Votinsk, Russia, May 10, 1840; died at Petrograd, November 6, 1893.)

It was in the year of Tschaikowsky's jilting by the French singer, Desirée Artôt, that he composed the *Romeo and Juliet* Overture; it was finished in the autumn of 1869, rewritten in the summer of 1870, published in 1871, and again revised and published anew in 1881.

The composition of the Overture was instigated by Mily Alexeievitch Balakireff, redoubtable nationalist and composer of *Thamar* and *Islamey,* who projected the plan of the work, outlined the character of the themes, kindled the creative fancy of the young music-maker. This was in the Spring of 1869, when the memory of Desirée must have been achingly vivid. If she was wind to the music's flame, she wrought to an admirable end. The score is uneven; but at its best—and its best predominates—it is not only Tschaikowsky raised to the level of authentic genius, but it achieves for a few unforgettable moments a quality of utterance which justifies the heady epithet "Shakespearean." There are not many things in modern music more justly and beautifully expressive, more richly poetic, than the exquisite theme for muted and divided strings which projects the mood of the enraptured lovers as they watch the coming of the dawn in Juliet's chamber. Here Tschaikowsky outdid himself; here, for a moment, he captured the very hue and accent of Shakespearean loveliness. For music of such tenderness, such wistful passion, such poignant sincerity, one must go to certain pages of Debussy's *Pelléas.*

* * *

The dramatic and emotional structure of the Overture adheres in the main to the outline proffered to Tschaikowsky by the enthusiastic Bala-

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere
Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company
OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed.

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

kireff. There is an introduction of religious character designed—so Kashkin tells us—to suggest the figure of Friar Laurence (churchly harmonies in the clarinets and bassoons, *Andante non tanto, quasi moderato,* F-sharp minor, 4-4), followed by an *Allegro giusto* in B minor, intended to depict the conflict of the opposing houses—a tumultuous section full of strife and fury. Then follows the love-scene, based on two lyric themes of rich emotional connotation which Tschaikowsky used in a fragmentary "Duo from *Romeo and Juliet,*" found among his papers after his death and orchestrated by Taneieff (who also provided an instrumental introduction for the duet constructed of themes from the Overture). The first of these two themes—the rhapsodic and song-like melody in D-flat major, first heard from the English horn and muted violas, accompanied by the horns—is sung by Romeo in the duet to these words: "O night of love, stay, thou must not yet be gone! Faithful night, stay, and with thy darkness hide our love!" [2] The second theme—the lovely chord passage for muted and divided strings which follows immediately—accompanies in the duet this dialogue of the lovers:

Romeo: "Yes, 'tis true, yon grey is not the morn,
Yon light is not the day!" [3]

The love scene is followed by a resumption of the stress and conflict of the first part, against which the solemn warning of Friar Laurence protests in vain. The lovers are again brought before us, with increasing and passionate intensity. There is a great climax; then, after a brief and portentous silence, the piece ends (according to Kashkin) with "the death of the lovers." There is a dolorous reminiscence of the ecstatic song of Romeo, now dirge-like and woeful (sung by 'cellos, violins, and bassoon, above drum-beats, with basses pizzicato), then an elegiacal conclusion: a variant of the love-song given by the higher strings in unison, with accompaniment of woodwind, horns, and harp.

Interlude and Dance, from "La Vida Breve".....Manuel de Falla

(Born at Cadiz, November 23, 1877; now living.)

La Vida Breve, the work from which these excerpts are drawn, is a product of de Falla's youth. The eminent Spanish composer was in his twenties when he entered a prize competition for a Spanish opera instituted by the Madrid Academy of Fine Arts. De Falla sent to the judges *La Vida Breve* (or *La Vie Brève*), a lyric drama in two acts on a modern Spanish subject, set to a libretto by Carlos Fernandez-Shaw. It won the prize. But the opera did not see the light until eight years after, when it was produced at the Casino Municipale de Nice on April 1, 1913, with Lillian Grenville as Salud, Devries as Paco. Nine months later (January 7, 1914) the work was mounted at the Opéra-Comique, Paris, with the sempiternal Mme. Carré as the heroine and Francell as Paco. De Falla had then published only piano pieces and songs. It was afterwards that he produced the works by which he is best known in this country—the ballets *El Sombrero de Tre Picos* ("The Three-Cornered Hat"), *El Amor Brujo*

[2] From Kurt Schindler's edition of this duet (*Masters of Russian Song,* Vol. II) where the text used by Tschaikowsky is given in a translation by Sigmund Spaeth.

[3] Sigmund Spaeth's version.

"THEY'RE TANNED LIKE *LITTLE INDIANS*"

If Junior and Anne didn't have to go back to school, I never *would* leave this lovely place. As it is, I don't know how we'll get the children away. Anne has promised the doorman that she'll never leave him. . . . Junior is as brown as a berry; he stays on the beach from morning till night. And he's always ravenous, of course. No half-portions for *that* child! I know it has done them a world of good. . . . Even if we do leave now, I am thankful for weekends. It's comforting to know there is a place like this to come to.

* * *

Much about Chalfonte-Haddon Hall that is interesting is contained in a descriptive booklet—which we'll gladly send you.

CHALFONTE-HADDON HALL

ATLANTIC CITY

American Plan

Leeds and Lippincott Company

("Love, the Magician"). *Nights in the Gardens of Spain,* and the delightful *Master Peter's Puppet Show,* after Cervantes. He is today, as we all know, the foremost composer in Spain.

La Vida Breve was produced at the Metropolitan Opera House, New York, on March 6, 1925, for the first time in America, with Lucrezia Bori as Salud, the heroine, Merle Alcock as Carmela, Kathleen Howard as the Grandmother, and Armand Tokatyan as Paco. Tulio Serafin conducted.

* * *

The story of the opera is as follows:

Salud, a gypsy girl of Granada, has given herself to Paco. This Paco, a man about town, is a bad sort: for we soon learn that though still keeping company with Salud, he plans to wed a lady of his own caste. After Salud has made her entrance and has sung of her distress because Paco is tardy in his promised call, the betrayer arrives, holds Salud in his arms under the grape arbor, and assures her that none but her lips have yielded the honey that he seeks.

While Paco and Salud are thus engrossed in the arbor, Sarvaor, Salud's great-uncle, a ferocious old gypsy, enters and tells Salud's Grandmother of Paco's perfidy. Uncle Sarvaor is all for killing Paco, but the Grandmother restrains him. So they leave Paco and Salud to their honey and their paradisaical occupations under the arbor; and as the darkness falls you hear Paco singing, "Ven mañana. Te aguardo." ("Come tomorrow . . . I'll be waiting!")

But Salud's happiness is at an end, as we are soon to learn. A symphonic postlude to this scene, "evoking the soul of Granada in tones," accompanies a panoramic view of the ancient town at dusk. We see the distant city with its streets and gardens, and its lights shining out of the backdrop (after the manner of the vision of Paris seen from Montmartre in "Louise"), while the night falls and a chorus is heard off-stage—the far voices of a Spanish twilight, amorous, jubilant, regretful. Gradually they cease, and it is night.

* * *

When the curtains open upon the first scene of the second act we see through a grill, as from an alley, the courtyard of Carmela's home on the evening of the celebration of that prosperous lady's betrothal to the perfidious Paco. A singer delivers a spirited *Solea,* and there is dancing [here occurs the Dance on this program]. You see Paco and his new love, the high-born Carmela, toasting and being toasted at a table behind the grill. Salud appears—on the wrong side of the grill—sees, understands, laments. She determines to confront her betrayer.

[Between this scene and the next occurs the orchestral interlude performed as the first of the excerpts at this concert.]

The scene changes. We are now within the courtyard, on the festive side of the grill. The Sevillana is danced, also the Jota. Then, upon this jubilant scene intrude two tragic gypsies, Salud and Uncle Sarvaor. Paco betrays himself by an exclamation of dismay—"Salud!" The girl accuses him. "She lies!" screams Paco. "This—to me?" cries Salud; and falls dead.

* * *

Choose from 87 Album Sets

including the Great Schubert Centennial Memorial Edition—16 of Schubert's immortal works conveying the essence of his unique gifts.

Other composers represented in

COLUMBIA

MASTERWORKS*

Bach	Haydn
Beethoven	Holst
Berlioz	Lalo
Brahms	Mendelssohn
Bruch	Mozart
Chopin	Ravel
Debussy	Saint-Saëns
Dvořák	Strauss
Franck	Tschaikowsky
Grieg	Wagner

in a selected list of symphonies, concertos, sonatas and chamber music. All works in 5 or more parts are enclosed in attractive art albums.

Ask for Columbia Masterworks Catalogue

"Magic Columbia *Notes"*

H. ROYER SMITH COMPANY
10th & Walnut Streets

C. J. HEPPE & SON
1117-19 Chestnut Street

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.,
11th and Market Streets

B. B. TODD
1306 Arch Street

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Made the New Way—Electrically—Viva-tonal Recording
The Records without Scratch

Schubert Week, Nov. 18-25. Organized by Columbia Phonograph Co.

*Reg. U. S. Pat. Off.

The *Interlude* is played by the orchestra as Salud goes within the courtyard to confront her betrayer. "Darkness shrouds the stage, and the scene changes. Festal noises and cries of joy resound from within the house." The music begins *Allegro furioso,* 4-4 time, with an impassioned motive given to the strings, *ff,* above a phrase for the brass. A quieter mood supervenes, and the oboe introduces a melody in E minor (*Tranquillamente mosso,* 6-8), with woodwind accompaniment. *Moderato,* 9/8: The string quartet is now heard alone, in a passage of tender expressiveness that oddly recalls the melodic and harmonic style of Edward MacDowell. The woodwind theme recurs, and the passionate mood revives. The music passes into the *Dance.*

This is from the scene at the beginning of the Second Act, the scene in the alley outside Carmela's house, where the festivities celebrating the betrothal of Carmela and Paco are in jubilant progress.

The *Dance* begins, *molto ritmico,* 3-8, with the first dance-tune, *p* and *dolce,* heard from the violins. A second and more tumultuous measure (*Pesante, ma con fuoco*), is announced fortissimo by the unison strings and horns.

DEUX CHANTS ANCIENS ESPAGNOLES
(Arranged by Joaquin Nin)
(a) "Le Chardonneret au Bec d'Or"

Through the woods the bird with the beak of gold
Sings his harmonious song, his joyful trills.
Ah! Ah!
Through the woods,
From branch to branch,
The roguish bird seeks a loving mate.

Through the woods he flings his golden notes,
His golden, golden notes,
His trills of gold.
Ah! under the foliage from branch to branch
He seeks for love,
He seeks for love.

(b) "Souffrez, mon Ame"

Sad is my heart,
My eyes are weeping,
For my Caramba!
Whom never again I shall behold!
Anguished is my soul.
O maiden sweet,
Pure and tender,
By death enshrouded!

Suffer, O heart!
Let mine eyes weep
For my Caramba,
Whom nevermore I shall see!
For my Caramba,
Whom nevermore I shall see,
Whom nevermore I shall see!

TROIS DANCES ANDALUSES
(Arranged by Joaquin Nin)
(a) "Granadina"

Satiety of love—
Satiety of love!
No weariness is greater.
We sing our songs through tears,
Yet our tears are powerless to soothe
Love's satiety.

Strike me with this dagger—
Strike me with this dagger,
And tell them I have killed myself.
From the color of my blood
You will recognize my love.
Strike me with this dagger!

I. MILLER

INSTITUTION INTERNATIONALE

Music Hath Charms

So has a dainty foot . . . So has *any* foot when it's graced by an I. Miller slipper!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

(b) "El Vito"

An old dame is worth a "real,"
A young girl is worth two "cartos";
An old dame is worth a "real,"
A young one is worth two "cartos."
But, being poor as I am,
I am content with even less!
But poor as I am,
I'm content with even less.

Here's to the "vito," "vito," "vito,"
Here's to the "vito," "vito," "vito,"
Here's to the "vito," "vito," "vito,"
Here's to the "vito," "vito," "vito," Oh!
Beware of your roguish discussions,
Lest I blush!
Beware of your roguish discussions,
Lest I blush!

(c) "Polo" [4]

Adorable one, divine one,
What torments I owe to thee!
How restless are my nights!
Would to God thou would'st relieve me
Of this pain!
May it be that death will seek me,
Ending all my torment dire?
But to see thee once again
Would end for me this
Hour of sadness.
Ay! Ay! What anguish!
Ay! Ay! What anguish!
Ay! Ay! Ay! Ay! Ay!
I expire!
I expire!

(*English version of the Spanish texts by Kathleen H. B. de Jaffa.*)

"Fête-Dieu à Séville".....**Isaac Albeniz**

(Born at Camprodon, Catalonia, May 29, 1860; died at Cambo, in the Pyrenees, May 25, 1909.)

Albeniz had become widely known before his death as the outstanding figure in contemporary Spanish Music. His piano pieces—chiefly the group of twelve entitled *Iberia*—made him famous. Of his relatively few works for orchestra (which include *Catalonia, Serenata Morisca, Capriccio Cubano, Scherzo,* and a *Concerto fantastico*), *Catalonia*—the first movement of a three-part suite—is the best known. He wrote four stage works: *The Magic Opal,* given with success in London a generation ago, with May Yohe in the cast; *San Antonio de la Floridia,* Madrid, 1894; *Enrico Clifford* (Barcelona, 1895); and *Pepita Jimenez,* Barcelona, 1896 (afterwards given in Brussels, Carlsruhe, Leipsic, Prague and other cities). Albeniz had completed Part I (*Merlin*) of an Arthurian Trilogy and some of the second part (*Lancelot*), to a libretto by F. B. Money-Coutts.

Albeniz was taken to Paris at the age of six to study with Marmontel; and though he returned to Spain two years later and entered the Madrid Conservatory, he found this altogether too conventional a proceeding, and ran away from home to discover for himself what the world was like. His wanderings took him even unto the United States (he is said to have played the piano in San Francisco); also to Liverpool, London, Leipsic, Brussels, Cuba, Mexico, the Argentine. In the course of this wild career he studied with Gevaert, Kufferath and Brassin at Brussels, with Liszt at Weimar, with Jadassohn and with Reinecke. An accomplished virtuoso, he played the piano in many lands, was impresario, conductor, composer. He dwelt for a time in London; toured Scotland, Holland, Germany; went to Paris in 1893 and "became firmly rooted there," studying the ways of those modern French music-makers who exercised a not inconsiderable influence on his own writing. He fell ill, and returned to Spain, where he died nine years later.

* * *

[4] The *Polo* is a Spanish dance-song. There is one in the Prelude to the Fourth Act of *Carmen,* treated by Bizet as a folk-song, though it is actually derived from Manuel Garcia's *El Criardo fingido* (1804).

1220-24 Walnut Street

Stecker

107-115 South 13th Street

Just as We Foresaw—

The Coat

of Imported Broadtail Cloth With Luxurious Furs—

will be worn over the most important gowns of the most important people. So—we imported the broadtail to get the finest. And selected the luxurious kolinsky, fox, rock sable and pointed fox furs by Stecker standards.

$95 to $295

BOTH STORES

Notes on the Program—Continued

The work on this program is a transcription of No. 3 of the twelve pieces that comprise Albeniz's Suite for Piano to which he gave the collective title *Iberia.* The Philadelphia Orchestra performed it for the first time on March 20, 1925.

M. Jean-Aubrey, in a sympathetic discussion of the music of Albeniz in his book, *La Musique et les Nations,* ranks the twelve pieces of *Iberia* with "the Preludes and Etudes of Chopin, the *Carnival* and *Kreisleriana* of Schumann, the *Years of Pilgrimage* of Liszt, the *Prelude, Chorale and Fugue,* and the *Prelude, Air and Finale* of César Franck, the *Islamey* of Balakireff, the *Estampes* and *Images* of Debussy," as marking "the supreme heights of music written for the piano since 1830." M. Aubrey discerns in Albeniz less "power," "grandeur," less of a "declamatory" attitude than in Schumann, Liszt or Franck; but he finds in this music, on the other hand, "a wonderful feeling of intimacy; the hand which guides us through the labyrinth of the soul. In Albeniz, the expressive form is less delicate and more sure than in Chopin; his is a more robust nature, less divine, more earthly; but, in substance, the charm of the two composers is often akin. At times, too, a similarity in melody joins them together. . . . That in which Albeniz is inimitable is the atmosphere he creates around a theme, the scenery with which he surrounds the melodic personage —a word, a song or a murmured confession. The method of Albeniz, if one may use such a word with regard to him, is almost inscrutable. It obeys only subtle and personal laws. An expressive counterpoint, always ductile and full of movement, supports his themes, plays with them or crosses them."

* * *

Several of the pieces in *Iberia* refer in their titles to the name of a town (as in the case of the number on this program), which serves as a sort of program for the music. Some of these titles require a traveler's —or at least a reader's—information. Thus, the title of the fourth number is *Triana;* "but this is meaningless unless we know that *Triana* is a faubourg of Seville, where the *gitanos* abound more than anywhere else in Spain, and that it is their Alsatia, or Quartier Latin, out of which came Carmen and hundreds of other *cigarreras.*"

NINA KOSHETZ, *Soprano*

NINA KOSHETZ, was born at Moscow, where her father was a tenor in the Imperial Opera. At the age of four she began the study of the piano, and when she was nine she gave a recital. At the age of eleven she entered the Moscow Conservatory, where she studied with Safonov and Igoumenev. When she was eighteen she took lessons in singing from Masetti and in composition from Taneiev. Later she was coached in Paris by Felia Litvinne. Her first operatic engagement was at Moscow, where her repertoire included Russian, Italian and French opera. She appeared as a guest at the Petrograd Imperial Opera. After the Bolshevik upheaval, she escaped from Russia and came to the United States. Her first appearance here was at the home of Mrs. Vincent Astor, New York, with the Schola Cantorum, on December 16, 1920. At a concert of the Schola Cantorum in New York on January 12, 1921, she presented a program of songs by Russian composers from Glinka to Scriabin. On December 30, 1921; in Chicago, as a member of the Chicago Opera Company, she created the part of Fata Morgana, the witch, in Prokofieff's opera, "The Love of Three Oranges," and took that rôle when the opera was performed at the Manhattan Opera House, New York, on February 14, 1922. She appeared with the Philadelphia Orchestra in the season of 1922-23.

While You Are Enjoying The Orchestra–

—the burglar may be making off with the valuables you left "safe" at home—or fire may be destroying them.

But you can put them beyond the possibility of both these risks—in our conveniently located Safe Deposit Vaults.

Boxes range from $5 to $250 a year; there are 35 coupon rooms where you can review the contents of your box in comfort and privacy.

Main Office:
Broad—Chestnut
—Sansom

WORLD'S OLDEST TITLE COMPANY
The
Real Estate-Land Title & Trust Company

Downtown Office:
517 Chestnut
Street

Elizabeth Arden understands the exquisite care of the skin, and knows that faces do not just stay in shape, but must be held in shape by good strong muscles and firm healthy tissues.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for an appointment
RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*
673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
November 2
At Two-Thirty

Next Week's Program

Saturday
November 3
At Eight-Fifteen

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*

GLUCK — Overture, "Alceste"

BACH — Brandenburg Concerto No. 2, in F, for Violin, Flute, Oboe, Trumpet and Strings

I. Allegro moderato
II. Andante
III. Allegro

Violin: MISCHA MISCHAKOFF
Flute: WILLIAM M. KINCAID
Oboe: MARCEL TABUTEAU
Trumpet: S. COHEN

HANDEL — Overture in D minor

SZOSTAKOWICZ — Symphony for Orchestra, Opus 10

I. Allegretto; Allegro non troppo
II. Allegro
III. Lento; Largo
IV. Allegro molto

This program will end approximately at 4.00 P. M. on Friday and at 10.00 P. M. on Saturday.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY	SATURDAY	MONDAY
Afternoons at 2.30	*Evenings at 8.15*	*Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 24 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Jan. 25-26	OSSIP GABRILOWITSCH
Feb. 1-2-4	BERNARDINO MOLINARI
Feb. 8-9 to Mar. 1-2	SIR THOMAS BEECHAM
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS*

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Vladimir Horowitz, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.30, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

WASHINGTON (Auditorium) —Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.

So much depends on the lighting!

WHEN EVENING COMES . . . when your guests begin to arrive . . . when you throw open your doors to a home radiating warmth and cheer, reflecting hospitality . . . that is where light plays its supreme role.

PROPER LIGHTING is to the home what charm is to the hostess . . . it brightens, it cheers, it gratifies and delights.

Our Home Lighting Specialists will help you combine your lighting units and furnishings into a harmonious whole . . . . without cost or obligation.

The Philadelphia Electric Company

Tenth and Chestnut Streets

. . . and Branches

RARE JEWELS

Each an exclusive accomplishment in design and skillful blending of colors. Entirely new and exceedingly beautiful.

J. E. CALDWELL & CO.

·· Jewelry · Silver · Watches · Stationery ··

Chestnut Street at Juniper

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
NOVEMBER 2-3

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY
1617 SPRUCE STREET
Frederick Hahn, *President-Director*

Fifty-nine years of continued success in training musicians

Four pupils of the Zeckwer-Hahn Philadelphia Musical Academy, in the Violin Department, have been accepted as pupils at the Curtis Institute of Music.

Pupils may register at any time **Early enrollment desirable**

For Year Book, Write
THE REGISTRAR

1617 Spruce Street **Pennypacker 5053**

BRANCHES:

West Philadelphia, 5132 Spruce Street — Germantown, 30 East Walnut Lane
Tioga, 1622 West Westmoreland Street — Glenside, Pa., 246 Cliveden Avenue
Columbia, Pa., 743 Locust Street

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
LAMP SHADES
Old Glass Lamps and Bottles
206 S. CAMAC ST.
Special Order Service

---and books?
emma feldman
book & art shop
1232 locust street

"Annuitants Never Die"

That's an old saying, and came into vogue years and years ago among life insurance companies, because persons to whom a life-long annuity is regularly paid are notoriously longlived. They ought to be—they have nothing to worry about. We have a variety of plans, adapted to the varied circumstances of elderly men and women. Annuities may be bought by payment of a single sum or by easy instalments. *Phone Lombard 9250.*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square **Founded 1847** **Philadelphia, Pa.**

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

DIAMONDS

PEARLS

The resources of this Establishment which extend throughout the world in obtaining at first cost the finest Gems—

As Master Jewelers, celebrated for creating
Jewels of the utmost importance and beauty—

Should be considered when
selecting a Jewel.

The super-brilliancy of

THE POLISHED GIRDLE DIAMOND

(patented Diamond cutting)

Is not equalled—these marvelously beautiful Diamonds
are now favored for Important Jewels
and the Engagement Ring

Announcing

TILLIE BARMACH — *Soprano**

WILLEM van den BURG — *Cellist*

ALEXANDER KELBERINE — *Pianist*

BORIS KOUTZEN — *Violinist-Composer*

THE PHILADELPHIA STRING QUARTET

Arthur B. Lipkin	1st violin
Stanislaw Dabrowski	2nd violin
Philip Neeter	Viola
Milton Prinz	Cello

Under Exclusive Management

Concert Management Elkan-Vogel

1716 Sansom Street

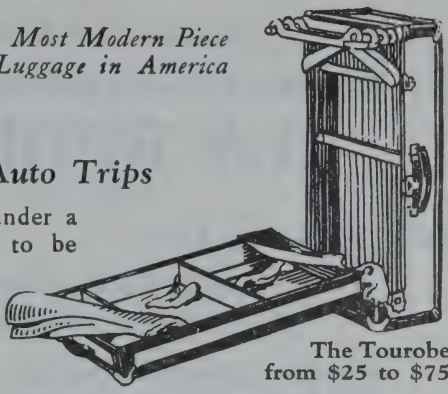
Philadelphia

**Philadelphia Recital—Academy Foyer*

Monday, November 26th, 1928

TOUROBE

The Most Modern Piece of Luggage in America



The Tourobe from $25 to $75

Ideal for Auto Trips

Small enough to go under a berth. Light enough to be carried as a suit case. Special attachment for running board; waterproof covers.

Bains LUGGAGE THAT LASTS

1028 Chestnut St. —— 1516 Chestnut St.

THE PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman
Managing Director

Announces a course of fifteen lectures on Music and Musical History by

OLGA SAMAROFF

Beginning Monday Afternoon, November 5th at 4 o'clock

The lectures will be illustrated by Madame Samaroff's artist pupils and in presenting the course THE PHILADELPHIA CONSERVATORY OF MUSIC is filling a real need in the musical life of the city.

For information apply to the Conservatory,
216 SOUTH 20th STREET *Locust 1877*

Philadelphia Civic Opera Company

Academy of Music

Thursday Evening, November 8th, 1928

LA BOHEME

Puccini

Mmes. Williams, Lawn

Mm. Ardelli, Eddy, Nilssen,

Schmidt Mahler, Holland, Salvucci

Alexander Smallens, Conductor
Karl Schroeder, Stage Director
Fifty-five members of the Philadelphia Orchestra
All Philadelphia Chorus, eighty members

Prices 50 cents to $4.00

Special concessions to teachers and students. Tickets on sale at Heppe's, 1119 Chestnut Street, and 1112 Packard Building

Decorate with Artistic Lighting Equipment

Quaint

Lighting Fixtures & Lamps

THE

HORN & BRANNEN MFG CO.

Retail Sales Room

427-433 N. Broad Street

Recital

Elizabeth Worcester

BEAMAN

Soprano

Academy of Music Foyer

Wednesday Evening

November 14th

at 8.15

Tickets: $2.00, $1.50

(NO TAX)

at Heppe's,

1119 Chestnut Street

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS

PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Fifth Pair of Concerts

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
NOVEMBER 2, at 2.30

SATURDAY EVENING
NOVEMBER 3, at 8.15

1928-1929

IS YOUR BEAUTY SUN-MARRED?

If you are paying with tan, freckles, perhaps lined coarsened skin, for reckless hours in the sun, Helena Rubinstein provides the scientific solution. A course of Valaze Summer Treatments will bless your skin with clear petal-smooth beauty. And the faithful use of the Valaze Sunproof Creations will keep your loveliness intact—ready for the "indoor" season. Each Valaze Treatment includes detailed instructions on the correct home care of the skin and the technique of "*personality make-up*". America's most modern Beauty Salon, the Maison de Beaute Valaze is at your service—specializing in the harmonious cultivation of face, figure, hands and hair.

Helena Rubinstein LONDON PARIS

524 South 16th Street, Philadelphia

Rubenstein Home-Treatment Creations are obtainable at better shops, or direct from the Salon.

SCHOOL OF MUSIC

of Temple University

1521 Locust Street, Philadelphia, Pa.

Thaddeus Rich, Mus. Doc., Dean — E. F. Ulrich, Associate Dean

Special Announcement
Complete Harmony Course In Ten Lectures

The School of Music of Temple University has engaged Professor Gies, a pupil of Max Reger, and former Director of the Musik Akademie in Heidelberg, Germany, to teach the modern system of Harmony, as it was taught by the great composer, Max Reger (1873-1916).

This system is in opposition to the old-fashioned methods which fill a great number of Harmony books. Ten lectures will be sufficient to teach the entire system, according to Professor Gies, who taught this system successfully a Heidelberg.

Every musician should take advantage of the opportunity offered by this course while Professor Gies is available. No previous knowledge of Harmony is required.

The tuition fee for the entire course is $10.00 payable in advance.

For particulars regarding the class now forming, apply at the office, 1521 Locust Street, as soon as possible. (Phone, Stevenson 7603.)

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

Head of Vocal Department
PASQUALE AMATO

Head of Violin Department
ISRAEL SIEKIERKA

VIOLIN · HARMONY · COUNTERPOINT · COMPOSITION

WM. F. HAPPICH

1520 Chestnut Street

ALFRED SEYDEN — *Violinist*

Studio: 508 Presser Building

Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman, *Managing Director*
216 SOUTH 20th STREET
Locust 1877

G. RUSSELL STRAUSS

TEACHER of SINGING
BARYTONE
1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART

BEN STAD, Director
44th at Chestnut Street
EVERGREEN 3959

THE STERNBERG SCHOOL OF MUSIC

Constantin von Sternberg, *Founder*
Rittenhouse 3634
Thirty-ninth Season
30 South 21st Street

Rittenhouse School of Music

265 South Nineteenth Street
Hermione Montanye, Director

PHILIP H. GOEPP

Instruction on two pianos privately or in class

Studio: 20 S. 21st Street

SUTOR SCHOOL of Music

Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Both Studios are equipped with a Visuola.

Bell Phone, Spruce 4724

MISS PINAUD

Specialists in Electrolysis

Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only
712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

WINIFRED ATKINSON

PIANIST

1716 Chestnut St. Locust 4980

Faculty: The Philadelphia Conservatory

Willow Dell Farm Antiques

Gwynedd Valley, Pa.

Walnut High Boy—Original brasses
High Chest of Drawers—Walnut
Walnut Desk Original brasses, etc. etc.
GENUINE ANTIQUES

Ambler 52 R 2 Chestnut Hill 0605

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President,* 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President,* 811 Packard Building
Mrs. Charles W. Henry, *Vice-President,* Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary,* Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary,* 2116 Pine Street
Mrs. George Henderson, *Treasurer,* 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John Cadwalader
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. James D. Winsor, Jr

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President,* Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President,* 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President,* School Lane, Germantown
Miss Rossmassler, *Recording Secretary,* Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.,* 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer,* Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

XVII-XVIII CENTURY
ENGLISH FURNITURE

CONTEMPORARY PEWTER
SHEFFIELD PLATE . . SILVER
GLASS . . . . . PORCELAIN

ALFRED BULLARD
1925 MANNING STREET
SOUTH RITTENHOUSE SQUARE

Evening wraps
and gowns . . .
of simplicity
and distinction

126 So Eighteenth St
COR SANSOM

Marc Blitzstein
Piano
Composition
Studio:
1826 Spruce Street
Pennypacker 6471

Green Parrot Tea Room
314 South Smedley Street
Between 16th & 17th—Spruce & Pine
LUNCHEONS TEAS DINNERS
Saturday night special, duck dinner
Bell Phone, Pennypacker 6620

THE PEASANT SHOP
EUROPEAN PEASANT CRAFT
ANTIQUE & MODERN
126 So. 17 STREET PHILADELPHIA

For Advertising Rates in this
PROGRAM
Apply to
HALLOWELL CO.
SHERIDAN BUILDING
Sansom Street at Ninth
Philadelphia, Pa.

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllis K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Mrs. William A. Sullivan
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

Directors

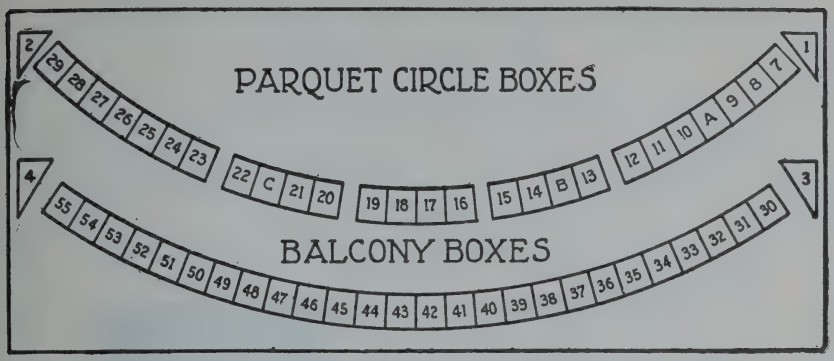
Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirz

for Entertainment and Entr'acte
the Evening Ensemble

HOUSE of WENGER

1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Thomas Leaming
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

Philharmonic-Symphony Society
OF NEW YORK

WILLEM MENGELBERG, *Conductor*

First
Subscription Concert

Monday Evening
NOVEMBER 5
at 8.15 o'clock

Academy of Music

PROGRAM

TSCHAIKOWSKY — Symphony No. 4, in F

STRAUSS — "Till Eulenspiegel and his Merry Pranks"

KODALY — Suite, "Hary Janos"

The Steinway is the Official Piano of the Philharmonic-Symphony Society

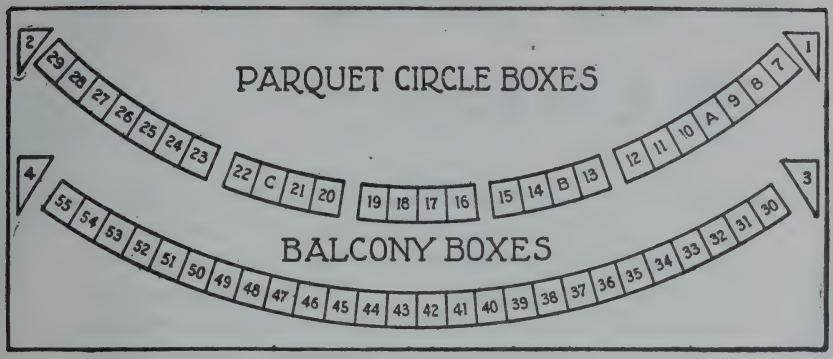
Season and Single Tickets
at Heppe's (George T. Haly), 1119 Chestnut St.

CONCERT MANAGEMENT ARTHUR JUDSON

Packard Building
Philadelphia

Steinway Hall
New York

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Edward W. Bok
19 Mr. Alex. Van Rensselaer
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mrs. Leander C. Claflin
Mrs. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

"that feeling of SECURITY"

All furs are not what they seem, at first inspection . . . . therefore, in choosing a coat or wrap, it is only good judgment to go to a house of established reputation . . . . whose every fur is backed by that reputation for highest quality, honest representation, faultless workmanship . . . . modish cut, and entire beauty and smartness of appearance.

Jacques Ferber Furs

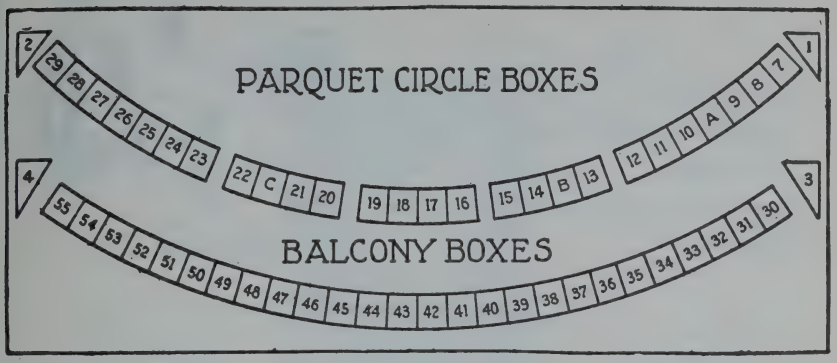
1708 WALNUT STREET

Pauline Herman IMPORTER

WALNUT AT 19TH RITTENHOUSE PLAZA

WE ARE SHOWING
A
NEW SELECTION
OF
FRENCH AND ORIGINAL
HATS
That Reveal Individuality

The List of Box Holders for 1928-1929



MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory

APARTMENT living developed to its highest degree of comfort, luxury and convenience.

The solution to the servant problem.

Your Inspection is cordially invited

Rittenhouse Plaza

HOUSEKEEPING APARTMENTS

N. W. Corner, Walnut & 19th Streets

Mitchell Fletcher Co.

Chocolats Petits Surfins—1 Lb. Tin $2.00

1628 Chestnut Street
12th & Market Streets } PHILA., PA.
5600 Germantown Ave.

WAYNE, PA.
ATLANTIC CITY, N. J.

SHUT-IN-SHOP

SHUT-IN-CRAFT

Initials Embroidered
Jigsaw Puzzles Cards

35 South 19th Street

Rittenhouse 4985

OTTO KELLER

Own Make Ice Cream

. . Cakes, Pastry and Candy . .

218 South 20th Street

Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE

We Deliver Anywhere

Penn Athletic Club

LOCUST AT EIGHTEENTH ST.

Philadelphia, Pa.

Telegraph Delivery Service

Bell, Pennypacker 1411

CAMPBELL-HICKIE

Negligees *Lingerie*

S. E. Cor. 17th and Walnut Sts.

Philadelphia

Orchestra Personnel—1928-1929

LEOPOLD STOKOWSKI
Conductor

First Violins

Mischa Mischakoff
Concertmaster
Alfred Lorenz
Luigi Ferrara
Alexander J. Thiede
Alexander Zenker
Harry Aleinikoff
Dayton M. Henry
Israel Siekierka
Jacob Simkin
Yasha Kayaloff
Alexander Hilsberg
Grisha Monasevitch
Henry Schmidt
George Beimel
Kalman Smit
Joel Belov
Arthur B. Lipkin
Marius Thor

Second Violins

David Dubinsky
Irving Bancroft
John W. Molloy
A. Gorodetzky
David Cohen
Louis Fishzohn
Matthew J. Mueller
Domenico Bove
J. Savitt
M. Roth
Emil Kresse
S. Dabrowski
Schima Kaufman
Max Zalstein
Louis Gesensway
Andre Callot
David Madison
Louis Gabowitz

Violas

Samuel Lifschey
Sam Rosen
Henry J. Michaux
Amedee Vergnaud
David Epstein
Gustave A. Loeben
Maurice Kaplan
Edward Murray
Philip Neeter
Rudolph Engel
Gordon Kahn
Wm. S. Greenberg
Alexander Gray
Tibor Serly

Violoncellos

Willem van den Burg
William A. Schmidt
Isadore Gusikoff
B. Gusikoff
Milton Prinz
Adrian Siegel
Daniel Saidenberg
Sam Belenko
J. Sterin
John Gray
Morris Lewin

Basses

Anton Torello
A. Hase
Fabien Koussewitzky
Heinrich Wiemann
Vincent Lazzaro, Jr.
Max Strassenberger
Matyas Pauli
Louis Boehse
Mario Garaffoni
S. Siani

Harps

Vincent Fanelli, Jr.
F. Nicoletta

Flutes

W. M. Kincaid
Joseph La Monaca
John A. Fischer
Hans Schlegel

Oboes

Marcel Tabuteau
Edward Raho
A. Victor Leoncavallo
Louis Di Fulvio

Clarinets

Daniel Bonade
Lucien Cailliet
Paul Alemann
Jules J. Serpentini
Jules Cocozza
Louis Morris

Bassoons

Walter Guetter
John Fisnar
F. Del Negro
Herman Mueller

Horns

Anton Horner
Joseph Horner
Otto Henneberg
Albert Riese
Clarence Mayer
George Wardle
Alfred Zoellner
William Koch

Trumpets

Sol. Cohen
Sigmund Hering
Harold W. Rehrig
Rudolph Engel

Trombones

Gardell Simons
Paul P. Lotz
C. E. Gerhard
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

Philip A. Donatelli
Heinrich Wiemann

Tympani

Oscar Schwar
Emil Kresse

Battery

Benjamin Podemski
James Valerio

Celesta

Gustave A. Loeben

Euphonium

Heinrich Wiemann
Chas. A. Norato

Librarian

Harry A. Wiegand

Orchestra Manager

David Dubinsky

THE STEINWAY THAT YOU BUY TODAY WILL SERVE YOUR CHILDREN'S CHILDREN

THAT'S the sort of piano the Steinway is—so well built, so skilfully constructed, that a lifetime of playing will not impair its lovely tone. For thirty, forty, or even fifty years it will serve you well. You need never buy another piano.

This means that you not only have the constant joy and companionship of the Steinway for yourself and your children, but when they are grown up, with children of their own, it will be a precious heirloom to pass on to them.

There is no need to wait another moment for your Steinway. A 10% first payment brings it to your home *at once*—and the balance will be distributed over a period of two years. . . . Select *your* instrument —today.

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, *and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.*

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

FIFTH PAIR

Friday Afternoon
November 2

Saturday Evening
November 3

1928

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR

PROGRAM

GLUCK — Overture, "Alceste"

BACH — Brandenburg Concerto No. 2, in F, for Violin, Flute, Oboe, Trumpet and Strings

I. Allegro moderato
II. Andante
III. Allegro

Violin: MISCHA MISCHAKOFF
Flute: WILLIAM M. KINCAID
Oboe: MARCEL TABUTEAU
Trumpet: S. COHEN

HANDEL — Overture in D minor

INTERMISSION

SZOSTAKOWICZ — Symphony for Orchestra, Opus 10

I. Allegretto; Allegro non troppo
II. Allegro
III. Lento; Largo
IV. Allegro molto

The Steinway is the Official Piano of The Philadelphia Orchestra

If you must leave before the end of the concert please do so during an intermission. The closing hour of this program will be approximately 3.50 P.M. on Friday and 9.40 P.M. on Saturday.

There is a partner whose influence exercises a beneficent effect upon every man's career both in business and society, though he may not always know it. This partner is "Good Appearance"—and a lifelong cooperation is assured if the care of that partner is left to us.

HUGHES & MÜLLER

Established in 1848 at 338 High Street

1527 WALNUT STREET

PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building

S. E. Corner 15th and Chestnut Street

Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited. Certificates of Deposit Issued. Trusts of All Kind Executed. Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Overture to "Alceste".....Christopher Willibald Gluck

(Born at Weidenwang, in the Upper Palatinate, July 2, 1714; died at Vienna, November 15, 1787.)

One of Gluck's friends, the printer Corancez, sought out the composer in the wings of the theatre after the failure of *Alceste* upon its first performance in Paris, April 23, 1776.[1] Corancez desired to condole with the unfortunate author, but he found Gluck in an argumentative and expository mood, and not particularly cast down.

Gluck discussed with Corancez the fate of his opera. "The failure of such a piece is very odd," he said, "and will be an epoch in the history of your country's taste. I can imagine a piece composed in some particular musical style succeeding or not succeeding—it would be a matter of the audience's variable taste. I can also imagine a piece of that kind having an enormous success at first, and then quickly falling out of favor in the presence, so to speak, and with the consent, of its first admirers. But I admit I am bothered to know why a piece should fail when it is stamped with the truth of nature, and when all the passions have their true expression." *"Alceste"*—he added proudly—"is not the kind of work to give momentary pleasure or to please because it is new. Time does not exist for it, and I claim that it will give equal pleasure two hundred years hence, if the French language does not change. My reason is that the piece is founded upon nature and has nothing whatever to do with fashion."

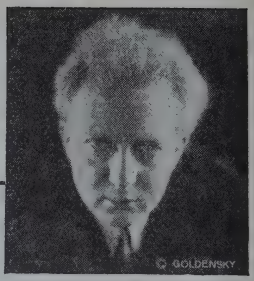
* * *

Alceste had followed five years after *Orfeo*. Calzabigi supplied the text. When the work was given in 1776 in Paris, Gluck altered the libretto in some respects, particularly at the end, "where Calzabigi's conclusion is dispensed with and a new character, Hercules, is introduced as *deus ex machina,*" the words being supplied by Du Roullet.

The overture to *Alceste* was characterized by Ernest Newman, in his penetrating study of Gluck, as "a notable triumph of dramatic expression, and is all the more remarkable by its complete contrast with the aimless futility of the overture to *Orfeo*. Gluck's hold upon dramatic feeling is admirable at all times, and nowhere, perhaps, has he maintained this hold with such consummate power as in the overture to *Alceste*. A short, sombre phrase in D minor (*lente*) leads into an *andante* of a dolent expression, which in its turn glides into what may be called the second subject in A minor, a dolorous phrase of peculiar form, giving to the ear something of the same impression as a pyramid gives to the eye; it commences broadly and smoothly on the chord of the dominant, and then strikes upward to the pointed chord of the minor ninth, producing a transition from absolute breadth of harmony to the most poignant contrast possible. This leads on into a passage of storm and stress, that finally dies down as

[1] *Alceste* was produced for the first time anywhere at Vienna, December 16, 1767.

Stokowski



has recorded many favorite concert numbers on Orthophonic Victor Records. Those who attend the Philadelphia Orchestra Concerts will naturally desire to own a library of these records. For this reason the list below has been compiled. It is entirely up to date. It would be a good idea for orchestra enthusiasts to tear this page out of their programs before leaving. If this list is kept at home, one will never be at a loss to know just what selections, played by Stokowski and the Philadelphia Orchestra, are available.

BACH—Ich ruf' zu Dir, Herr Jesu Christ
Prelude in E Flat Minor
Toccata and Fugue

BEETHOVEN—Symphony No. 7 in A Major

BERLIOZ—Damnation of Faust—Rákóczy March

BORODIN—Prince Igor-Polovetzki Dance

BRAHMS—Symphony No. 1 in C Minor

DEBUSSY—Fêtes (Nocturne No. 2)
L'Après Midi D'Un Faune

DVOŘÁK—Symphony No. 5 in E Minor

FRANCK—Symphony in D Minor

GLAZOUNOW—Danse Orientale

IPPOLITOW-IWANOW—In the Village
March of the Caucasian Chief

LISZT—Hungarian Rhapsody No. 2

MOUSSORGSKY—Khowantchina—Entr'acte

RIMSKY-KORSAKOW—Scheherazade—Symphonic Suite

SAINT-SAËNS—Danse Macabre
Samson and Delilah—Bacchanale

SCHUBERT—Moment Musicale
Rosamunde—Ballet Music
Symphony No. 8 in B Minor ("Unfinished")

STRAUSS, J.—Blue Danube Waltz
Tales from the Vienna Woods Waltz

STRAWINSKY—Fire Bird Suite

TSCHAIKOWSKY—Marche Slave
Nutcracker Suite

WAGNER—Götterdämmerung Closing Scene
Lohengrin—Prelude
Rienzi Overture

WEBER—Invitation to the Waltz

There is nothing that compares with these records except the original, and often that may not be heard under conditions half so ideal . . . a comfortable easy chair . . . no coughs . . . no late comers . . . perfect silence . . . bliss.

if in exhaustion, leading again into the *lento* prelude, this time in A minor, and then into the *andante* again. The pyramidal theme now recurs in D minor, and here the ascent to the culminating note is even more dolorous, and the discord of the minor ninth even more poignant, by reason of its occurrence four notes higher in the scale, the minor ninth being this time based on A. The rest of the overture follows the order already described.

* * *

"Here Gluck has given up all ideas of writing a formal 'overture' in the customary style; and in endeavoring to strike out a new path for himself he is again unconsciously confronted by that irony of structure which is to be observed in *Orfeo*. There he found himself . . . in a dilemma between speech-like recitative and passionate lyrism. Here the dilemma is between the dramatic form and the forms of pure instrumental music. Gluck is really aiming, in a tentative kind of way, at a primitive form of sonata-structure. But in music written in this form the themes should be strongly contrasted. Now Gluck does indeed employ two themes—looking at the Overture broadly—but the contrast between them is exceedingly faint. The contrast, indeed, is mainly one of melody and harmony; and the idea expressed in both is the same passionate grief and despair."

"Brandenburg" Concerto No. 2, in F major.....J. S. Bach

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

Two hundred years ago there lived a young Prussian prince whose fad it was to collect concertos, as princes of our own time collect Gauguins or motor cars. This eccentric young man was Christian Ludwig, Margraf of Brandenburg (1677-1734). He was a bachelor, living alternately at Berlin and on his estate at Malchow. He not only loved music, but he spent a large part of his income on it, and had acquired a remarkable collection of concertos by famous living composers. He met Bach about 1719 (perhaps at Carlsbad), and, so the chroniclers report, was "struck by his musical powers"—which was admirably discerning of him. For his private orchestra he commissioned the promising composer to write some music, and in the spring of 1721 Bach completed and sent to his enlightened friend the set of six works now known to us as the Brandenburg Concertos.

Bach was then living at Cöthen, and he was thirty-six years old. He must have regarded his commission as of special importance, for in the manuscript of these scores the notes are said to be written with extraordinary and exquisite neatness, even the bar-lines being drawn with the aid of a ruler. He finished the concertos March 24, 1721, and sent them to his exalted patron with a dedication in French (perhaps written by some courtier at Cöthen, thinks Spitta) in which, being a mere genius addressing a prince, he prostrated himself at the feet of the mighty one and besought him "very humbly" not

from Germany . . .

Come Polydor Records. A Most Artistic Electrically Recorded Phonograph Record. A list of selections not found in domestic catalogues. Beethoven's Waldstein Sonata, I Vesperi Sicilliani Overture. Peleas et Melisandre Orchestral Suite (Faure). Mozart's German Dances. Stenka Rasin by Glasunoff. Overture—Le Roi d'Ys (Lalo). Just to mention a few.

Polydor Records are available in Philadelphia only from us.

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Pequignot

Jewels

908-09-10-11

Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3

Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

to judge the imperfections of the concertos too harshly, but rather to find in them "by his very kind consideration the profound respect and the very humble allegiance which they seek to convey."

Today his Royal Highness is remembered only as the man who commissioned half a dozen masterpieces of instrumental music—of which he seems to have thought so little that in the catalogue of his collection (discovered more than a century and a half later in the Royal domestic archives in Berlin) the name of Bach did not appear, though concertos by Vivaldi, Venturini, Brescianello and others were listed there; and it is conjectured that the pieces by Bach were included in a job-lot of scores by composers of no particular consequence and offered for sale either among "77 concertos by different masters, and for various instruments," or among another lot of odds-and-ends. Each of the Brandenburg Concertos was valued at the equivalent of ten cents. After the Margraf's death in 1734 his collection was disposed of. The six Brandenburg Concertos came into the possession (through other hands) of a sister of Frederick the Great, and finally reached the Royal Library at Berlin. They were first printed by Peters in 1850.

* * *

It is perhaps unnecessary to remark that the eighteenth century "concerto" was a very different thing from the variety known to the nineteenth and twentieth centuries by the same name—which is essentially a showpiece for a soloist, with more or less unwelcome interruptions by the orchestra. Bach,[2] Handel, and Corelli wrote their "concertos" of the symphonic type for a small group of principal instruments called the *concertino,* assisted by the full orchestra or *concerto grosso* (of strings only, or strings and wind, with a harpsichord player, usually the leader, filling out the harmony). The essential characteristic of these concertos is the contrast between the small body of solo instruments, the *concertino,* and the larger body of instruments, the *tutti.*

Although Bach had previously written instrumental pieces of important dimensions—such as the introductions to the Weimar cantatas, "Uns ist ein Kind geboren," "Gleich wie der Regen," and "Der Himmel Lacht"—the Brandenburg Concertos were probably his first essays at absolute instrumental music on a symphonic scale. He wanted to show, thinks Parry, that he could write concertos for all the different kinds of solo instruments available in those days, and not restrict himself solely, as usual, to strings. This considerable feat was accomplished by writing each concerto for a different group of instruments: the first (in F major) for strings, three oboes, two horns, bassoon, and, as usual, a harpsichord to fill out the continuo; the second (likewise in F), for trumpet, flute, oboe, and violin as a kind of solo quartet against the body of strings; the third (in G major), for three violins, three violas, three 'cellos, and bass; the fourth (also in G major), for a *concertino* of one violin and two

[2] Bach also indulged, of course, in concertos for a solo instrument and accompanying orchestra; though a Bach clavier concerto is not quite the same thing as one by Beethoven.

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company

OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed,

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

flutes against the string tutti; the fifth (in D major), for a *concertino* comprising a solo clavier, flute, and violin, with the body of strings; and the sixth (in B-flat) for two violas, two *viole da gamba,* 'cello, and continuo.

* * *

No doubt Schweitzer is justified in calling the Brandenburg Concertos "the purest product of Bach's polyphonic style"—though "purest" is perhaps a debatable word in this case, and one cannot help wondering if some of the organ works are less "pure." Probably Schweitzer justifies his point when he remarks that neither on the organ nor on the clavier could Bach have worked out the architecture of a movement with such vitality: "the orchestra alone permits him absolute freedom in the leading and grouping of the obbligato voices."

Bach in these superbly vital and distinguished scores is not concerned merely with alternating the *tutti* and the *concertino*—"the various tone-groups interpenetrate and react on each other, separate from each other, unite again, and all with an incomprehensible artistic inevitability."

* * *

The autograph score of the second of the Brandenburg Concertos is entitled: "Concerto 2do à 1 Tromba, 1 Flauto, 1 Hautbois, 1 Violino concertatè, 2 Violini, 1 Viola è Violone in Ripieno col Violoncello è Basso per il Cembalo."

Spitta remarks that we have here "a true *Concerto Grosso,* except that the *concertino—i. e.,* the group of solo instruments which is contrasted with the *tutti*—consists of four, all of high register: namely, one string and three wind [solo violin, one flute, one oboe, one trumpet]; so that a departure is made in every way from the custom which decrees that the *concertino* shall consist of two violins and a violoncello. The plan of the first movement (*Allegro,* F major, 2-2) is a model of clearness and simplicity, but an indescribable wealth of episodical invention and the most delicate combination sparkles and gushes forth from all sides. The *Andante* (D minor, 3-4) consists of a quartet of flute, oboe, violin and 'cello, with harpsichord; the Finale (*Allegro assai,* F major, 2-4) is a fugue in the *concertino* parts, supported by the bass and accompanied by the *tutti* in a modest and masterly way. On account of its crystal-clear and transparent organism, this concerto is a greater favorite than the more closely woven First; the feeling, moreover, is throughout of a kind easily entered into. The marvelously beautiful *Andante* is soft and tenderly simple, while the first and last movements rush and riot with all the freshness and vigor of youth. Truly, even if Bach could not avail himself of the full colors used by later musicians, yet his instrumental music is steeped in the true spirit of German romance."

And then Spitta turns loose his fancy. He sees the first movement "passing like a troop of youthful knights with gleaming eyes and waving crests," singing responsively as they go, until the voices die away on the wind, drowned by the stirring of the leaves. "And this is evolved from the simple concerto form!"

"WE HAD OUR OWN TURKEY TO CARVE"

Don't tell me, my boy, that I can't carve a turkey. I *did* it—last year! The biggest, fattest, plumpest bird this side of the Mississippi. What's more, I'm going to do it again this year. We're here for the holidays—over Thanksgiving. . . . Funny, I expected the weather to be rough, but it's as crisp and clear as you'd want. I've spent most of the day on the Ocean Deck reading to Mary, and dozing a bit. We each climb into a deck chair, throw a big steamer rug over us, and there we are! An afternoon of that certainly puts the finishing touches on a large appetite.

* * *

Thanksgiving reservations should be made early. . . . Further information about the hotels is contained in a booklet which we will gladly send you.

CHALFONTE-HADDON HALL

ATLANTIC CITY

American Plan

Leeds and Lippincott Company

Parry is less lyrical, less absorbed, and remarks that the limitations of the trumpet (an instrument which Bach sometimes treated with almost ribald disrespect) give the subject of the first movement "rather an Italian air," because it was "inevitable to base the passages allotted to it mainly on the component notes of a chord; otherwise that instrument does its best to play the same type of passages as the violins. . . . The last movement is a showy one in which the trumpet figures very gaily, and has a part which is almost unplayable in modern times, owing to the extreme altitude to which it is caused to rise."

* * *

This concerto is usually played with modifications of Bach's original scoring. Felix Mottl in his edition divided the formidable trumpet part between two trumpets, using the lower octaves in the extremely high passages; he filled in the *continuo* for strings, and added parts for clarinets, bassoons, and horns. In the *Andante* he muted the strings.[3]

* * *

In 1909 Richard Strauss conducted a performance of this Concerto at a concert of the Royal Orchestra, Berlin. He solved the problem of the high solo passages for the F trumpet by giving them to a piccolo-heckelphone, invented by Heckel of Biebrich—an instrument "with a good deal of oboe character, though a good equivalent," according to Strauss.

Overture in D minor.....George Frederic Handel

(Born at Halle, Germany, February 23, 1685; died at London, April 14, 1759.)

While Handel was living with the Duke of Chandos at Cannons, England, in 1718-20, he composed a series of anthems which contain some of his noblest music. For one of them, *In the Lord Put I My Trust,* a setting of passages from the ninth, eleventh, twelfth and thirteenth Psalms, Handel composed a superb introductory movement in D minor for strings and oboe, consisting of an opening slow movement followed by a fugued allegro. It is sovereign writing, in Handel's lordliest vein. From it is derived the Overture on this program.

Handel used the same material for the fifth of his *Concerti Grossi* for orchestra, Op. 3. These are the six concertos known as the "oboe concertos," published by Walsh of London, in three editions, between the years 1729 (?) and 1734. Samuel Arnold, who printed them in score in 1797, described them as "chiefly composed at Cannons, in the year 1720." Hawkins referred them to the occasion of the marriage of the Princess Anne with the Prince of Orange in 1733. Chrysander thinks that some of them, at least, were composed much earlier—at Hanover in 1711-12.

---

[3] Bach himself used muted strings—in, for example, the B minor Mass. He used a muted violin (solo) as *obbligato* in the accompaniment to the soprano aria, "Auch mit gedämpften schwachen Stimmen" in the Cantata, "Schwingt freudig euch empor" (No. 36); also the first violins are muted—the other strings being *pizzicato*—in the aria for contralto, "Kommt, ihr angefocht'nen Sünden," in the Cantata, "Freue dich, erlöste Schaar" (No. 30).

Choose from 87 Album Sets

including the Great Schubert Centennial Memorial Edition—16 of Schubert's immortal works conveying the essence of his unique gifts.

Other composers represented in

COLUMBIA

MASTERWORKS*

Bach	**Haydn**
Beethoven	**Holst**
Berlioz	**Lalo**
Brahms	**Mendelssohn**
Bruch	**Mozart**
Chopin	**Ravel**
Debussy	**Saint-Saëns**
Dvořák	**Strauss**
Franck	**Tschaikowsky**
Grieg	**Wagner**

in a selected list of symphonies, concertos, sonatas and chamber music. All works in 5 or more parts are enclosed in attractive art albums.

Ask for Columbia Masterworks Catalogue

"Magic Columbia *Notes"*

H. ROYER SMITH COMPANY
10th & Walnut Streets

C. J. HEPPE & SON
1117-19 Chestnut Street

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.,
11th and Market Streets

B. B. TODD
1306 Arch Street

COLUMBIA

"NEW PROCESS" RECORDS

REG U. S. PAT. OFF.

Made the New Way—Electrically—Viva-tonal Recording
The Records without Scratch

Schubert Week, Nov. 18-25. Organized by Columbia Phonograph Co.

*Reg. U. S. Pat. Off.

The first and second movements of the fifth "Oboe Concerto" are practically identical with the Introduction to the Chandos Anthem, which stands as No. 2 in the Complete Edition of the German Handel Society.

* * *

The Overture begins with an opening *maestoso* section, a sort of free prelude in 3-4 time upon the motive in triplets which is announced at the beginning. This is followed by the fugued allegro, a brilliant movement in common time. The end is a return of the opening *maestoso*.

As an instance of Handel's thrift in making the same musical ideas serve more than a single purpose, it may be said that the material of the fugued allegro which forms the second section of the Introduction to the Chandos Anthem and the second movement of the fifth Oboe Concerto, was used again by him in the third movement of his F-sharp minor harpsichord suite (the First Set of *Lessons for the Harpsichord*).

Symphony, Op. 10.....D. Szostakowicz

(Born at Leningrad(?), Russia, in 1906; now living there.)

The writer of this symphony is twenty-two years old,[4] and is one of the Leningrad group of Soviet composers. Published information concerning him, in sources accessible outside of Russia, is extremely scant. Victor Belaieff, chief apostle of the music of the New Russia, does not even mention Szostakowicz in his article, "Russia's Newest Composers," contributed to a recent issue of the League of Composers' excellent review, *Modern Music*. Nor does the alert and inquisitive Mr. Casella in the report which he brought back from Russia not long ago.

Szostakowicz is a pupil of the veteran Alexander Glazounoff, master of the "Leningrad group," and Mr. Sabaneyeff tells us that in Szostakowicz's early compositions the influence of Glazounoff is "strongly observable, along with the imprint of the general St. Petersburg training." Victor Belaieff, discussing the "Leningrad group," treats them somewhat cavalierly (although—or perhaps because—he himself was before the War a pupil of Glazounoff in the city that within fourteen years has been called by three names). "Leningrad," remarks Mr. Belaieff, "has few forceful creative minds. Of the youngest composers in that city, I can mention only two . . ." But the two he mentions do not include young Mr. Szostakowicz.

Let us for a moment hear Mr. Casella, a shrewd observer, on the general tendencies he observed among the young musical lions of contemporary Russia, as introduction to our encounter with one of them.

---

[4] According to the statement of Leonid Sabaneyeff in *Modern Russian Composers* (1927).

I. MILLER
INSTITUTION INTERNATIONALE

Music Hath Charms

So has a dainty foot . . . So has *any* foot when it's graced by an I. Miller slipper!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S
Philadelphia's Standard Drug Store
1518 CHESTNUT STREET
Open every day—8 A. M. to Midnight
Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company
EDWARD C. DIXON, *President*
1415 Locust Street Philadelphia

In Soviet Russia, he tells us, "there is a tendency to regard Stravinsky and Prokofieff as 'Occidentals.' But what of the new generation? During my stay I heard much of the new Russian music, but it was extremely difficult for me to form an accurate idea of its direction or tendency. In fact, my outstanding impression was that the new school had entirely lost its way. The influence of 'The Five' [5] is completely dispelled. That of Tchaikovsky and Glazounoff still holds considerable sway over the intermediate generation of which Miaskovsky, amazing craftsman, is the chief representative. The youngest generation remains under the spell of Scriabin, whose shadow looms large across their mystic-erotic music that is so anti-plastic in structure and so febrile in its moroseness. Two things are especially noticeable in this new Russian output—the disappearance of all folk and national elements, and a dangerous rhythmic laxity."

* * *

But Szostakowicz's music is at hand, and that will tell us many things about him that the books do not.

The Symphony on this program was published in 1927. The title in the score is merely: *Symphony for Orchestra, Op. 10.* There is no key designation, but the Symphony may be ascribed to the key of F. It is scored for large modern orchestra, including a piano.

The chief theme, which is in two sections, is heard in the Introduction to the first movement (*Allegretto,* 4-4). The first section, a brief motive of three notes, is stated by a solo trumpet, *p* and *con sordino.* A bassoon follows immediately with the second member of the theme—indeed, the theme might be said to consist of three sections: for the bassoon's concluding phrase (which may be identified by its resemblance to one of the motives in Strauss' *Heldenleben*) is also used as a germinating subject in the development of the movement. A clarinet delivers fragments of the theme above a pizzicato figure in the 'cellos. There is a pause, and the first section of the subject is given over to the strings. The main body of the movement begins (*Allegro non troppo*), in a tonality which, after the vagueness of the introductory pages, proves to be F minor, and the different members of the chief theme are now set forth. The second theme, in C minor, is introduced by the flute over pizzicati of the strings, the clarinet takes it up under a trill on E-flat for a solo violin, and it is soon heard in the string basses. A subsidiary theme is put forward by a solo violin. The mood becomes more and more impassioned, and the motive with the descending chromatics is heard fortissimo from the unison violins, with one of its related sections in the trumpets. Then, for a time, the gentler second theme dominates the musical scene. But the more passionate phrase recurs—in the basses, in the trumpets, and, *fortissimo,* on the four unison horns. But the close is quiet, with the clarinet and 'cellos, *pianissimo,* recalling the introductory bars.

* * *

[5] Balakireff, Moussorgsky, Borodin, Cui and Rimsky-Korsakoff.

our new fashion corner

chestnut at thirteenth

opens tuesday, october 23

The Blum Store

Notes on the Program—Continued

The second movement is the Scherzo of the symphony. It begins with foreshadowings in the string basses and clarinet (*Allegro,* 4-4—5-4) of the chief theme, which is heard in A minor at the fourteenth measure from the violins with pizzicato accompaniment. A piano, which is added to the orchestra in this movement, takes the theme, to an accompaniment of cymbals, horns, and basses. A Trio follows, in E minor, 3-4 time, *Meno mosso,* with a subject for two flutes under an inverted pedal E of the second violins, which is sustained for half a hundred measures. The voice of the triangle is also heard in the land. The bassoon, *pp,* brings us back to the main theme of the Scherzo. There is a notable climax, with the subject of the *Trio* given to the brass, *fortissimo* (in common time) against the main theme in the strings, woodwind, and piano. There is a quiet close, *morendo.*

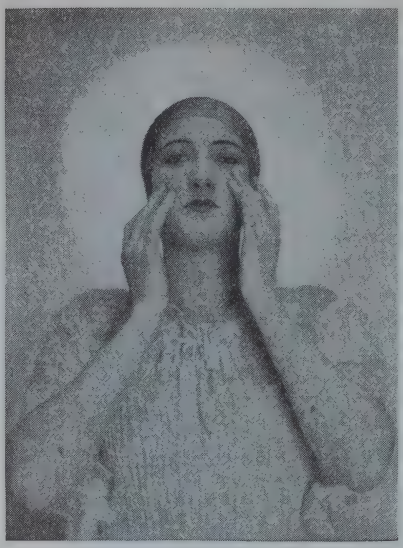
* * *

An oboe solo accompanied by string tremolos begins the expressive song of the slow movement (*Lento,* D-flat major, 4-4). This chief theme is tinged with a sorrowful chromaticism, and so also is the theme of the *Largo* at which the music shortly arrives—a passage of deep melancholy, scored at first, *pianissimo,* for strings alone (with an expressive octave phrase in the bass). An oboe solo adds its voice, in a subject that is soon enunciated forte by the brass in a swiftly reached climax. A clarinet solo, *pp,* brings us back to the theme of the opening, now recalled by a solo violin. We hear this theme in the string basses, with a solo trumpet, muted, repeating softly the earlier oboe melody. The end is reached in a *pianissimo* passage for divided strings. A drum-roll, crescendo, leads to the Finale.

* * *

This Finale, a dramatic and vivid movement, full of abrupt alternations of mood and tempo, begins *forte,* with a single measure *Allegro molto* (basses, bassoons, cymbals, tamtam, muted horns, string tremolos *con sordini*), followed by twenty-nine *Lento* measures of introduction. The movement proper begins *Allegro molto,* 2-4, in F minor. The exuberant chief theme is delivered by the clarinet, with soft accompaniment of strings and cymbals. Bass strings and piano present it in imitation, and the violins lead it to a *fortissimo.* A change to A major introduces a new theme, exposed *fortissimo* by strings and woodwind, but this soon declines to a diminuendo, and leaves the second subject to the soft utterance of a solo violin (*Meno mosso*), then to a solo horn. The *Allegro molto* returns, there is a fortissimo climax, and a pause. *Adagio:* the kettledrum has a solo, with curious alternations of *fff* and *ppp,* and a solo 'cello, muted, broods upon the second subject (*Largo*).

The climax of the movement is now approached. The basses repeat the chief subject, under a counter melody for the other strings. This leads to a proclamation of the second theme, in augmentation, by the strings and wood, while the trombones oppose to it the chief subject. A *Presto* leads to a sonorous close in F major.



When you use Elizabeth Arden's Preparations according to the methods carefully evolved by Miss Arden herself, the health and clear beauty of your skin are as assured as if you were working under Miss Arden's personal supervision.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for appointment

RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*

673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

While You Are Enjoying The Orchestra–

—the burglar may be making off with the valuables you left "safe" at home—or fire may be destroying them.

But you can put them beyond the possibility of both these risks—in our conveniently located Safe Deposit Vaults.

Boxes range from $5 to $250 a year; there are 35 coupon rooms where you can review the contents of your box in comfort and privacy.

Main Office: Broad—Chestnut —Sansom

WORLD'S OLDEST TITLE COMPANY

The Real Estate-Land Title & Trust Company

Downtown Office: 517 Chestnut Street

Friday
November 9
At Two-Thirty

Next Week's Program

Saturday
November 10
At Eight-Fifteen

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*

WAGNER

"DIE MEISTERSINGER"	Vorspiel
"DIE MEISTERSINGER"	Prelude to Act III
"TRISTAN UND ISOLDE"	Vorspiel und Liebestod

"SIEGFRIED"	Waldweben
"GÖTTERDÄMMERUNG"	Siegfrieds Rheinfahrt
"GÖTTERDÄMMERUNG"	Siegfrieds Tod
"GÖTTERDÄMMERUNG"	Schluss

This program will end approximately at 3.50 P. M. on Friday and at 9.40 P. M. on Saturday.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY *Afternoons at 2.30*	SATURDAY *Evenings at 8.15*	MONDAY *Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 24 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Jan. 25-26	OSSIP GABRILOWITSCH
Feb. 1-2-4	BERNARDINO MOLINARI
Feb. 8-9 to Mar. 1-2	SIR THOMAS BEECHAM
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS*

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Vladimir Horowitz, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.30, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.

Spare Them A Share!

WELFARE FEDERATION

October 22nd to November 2nd

Published in the interest of the Welfare Federation
by the Girard Trust Company

RARE JEWELS

Each an exclusive accomplishment in design and skillful blending of colors. Entirely new and exceedingly beautiful.

J. E. CALDWELL & CO.

·· Jewelry · Silver · Watches · Stationery ··

Chestnut Street at Juniper

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
NOVEMBER 9-10

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY
1617 SPRUCE STREET
Frederick Hahn, *President-Director*

Fifty-nine years of continued success in training musicians

Four pupils of the Zeckwer-Hahn Philadelphia Musical Academy, in the Violin Department, have been accepted as pupils at the Curtis Institute of Music.

Pupils may register at any time **Early enrollment desirable**

For Year Book, Write
THE REGISTRAR

1617 Spruce Street **Pennypacker 5053**

BRANCHES:

West Philadelphia, 5132 Spruce Street — Germantown, 30 East Walnut Lane
Tioga, 1622 West Westmoreland Street — Glenside, Pa., 246 Cliveden Avenue
Columbia, Pa., 743 Locust Street

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
LAMP SHADES
Old Glass Lamps and Bottles
206 S. CAMAC ST.
Special Order Service

---and books?
emma feldman
book & art shop
1232 locust street

Make Your Partnership Safe

Complete your financial plan by arranging with us to pay a stated sum if either partner should die. Pays for the widow's portion, pays outstanding obligations, and saves the business for the survivor. Also is a creator and expander of credit, at bank, and among others who are grantors of credit. Every unprotected partnership is an endangered partnership. Partnership insurance is a cash asset, available in emergency, and *is not an expense. Send for booklet, "The Unseen Sword."*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square **Founded 1847** **Philadelphia, Pa.**

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

DIAMONDS
PEARLS

The resources of this Establishment which extend throughout the world in obtaining at first cost the finest Gems—

As Master Jewelers, celebrated for creating
Jewels of the utmost importance and beauty—

Should be considered when
selecting a Jewel.

The super-brilliancy of

THE POLISHED GIRDLE DIAMOND

(patented Diamond cutting)

Is not equalled—these marvelously beautiful Diamonds
are now favored for Important Jewels
and the Engagement Ring

The Barclay

RITTENHOUSE SQUARE EAST

HARRY TAIT—MANAGING DIRECTOR

Announcing

A Twenty-one Story Apartment House and Residential Hotel

to be sold on the

100% Cooperative Plan

Early applicants may have Apartments of any number of rooms Housekeeping or Non-Housekeeping

Plans together with book describing the Apartments will be sent to those interested on application to the selling agent or your own broker

Selling Agent
Brown, Wheelock: Harris, Vought & Co., Inc.
1722 Rittenhouse Street, Philadelphia

Announcing

TILLIE BARMACH — *Soprano**

WILLEM van den BURG — *Cellist*

ALEXANDER KELBERINE — *Pianist*

BORIS KOUTZEN — *Violinist-Composer*

THE PHILADELPHIA STRING QUARTET

Arthur B. Lipkin	1st violin
Stanislaw Dabrowski	2nd violin
Philip Neeter	Viola
Milton Prinz	Cello

Under Exclusive Management

Concert Management Elkan-Vogel

1716 Sansom Street

Philadelphia

**Philadelphia Recital—Academy Foyer*

Monday, November 26th, 1928

Eighty-seventh Season

THE Philharmonic-Symphony Society of New York

One Hundred and Twelve Players

FOUNDED 1842

Conductors

WILLEM MENGELBERG

ARTURO TOSCANINI

A Series of Five Concerts

At The Academy of Music, Philadelphia

SEASON 1928-1929

Remaining Concerts

Monday Evenings

December 3, 1928 January 28, 1929

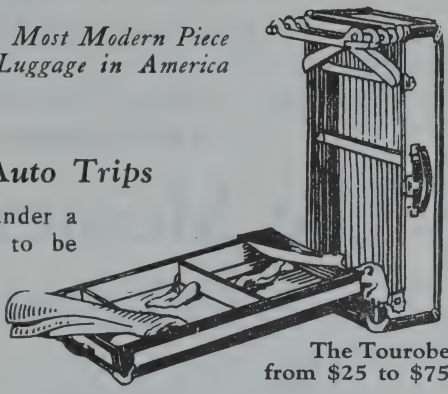
January 7, 1929 March 4, 1929

TICKETS NOW ON SALE AT HEPPE'S (GEORGE T. HALY), 1119 Chestnut Street

The Steinway is the Official Piano of The Philharmonic-Symphony Society

TOUROBE

The Most Modern Piece of Luggage in America



Ideal for Auto Trips

Small enough to go under a berth. Light enough to be carried as a suit case. Special attachment for running board; waterproof covers.

The Tourobe from $25 to $75

Bains LUGGAGE THAT LASTS

1028 Chestnut St. —— 1516 Chestnut St.

THE PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman
Managing Director

Announces a course of fifteen lectures on Music and Musical History by

OLGA SAMAROFF

Beginning Monday Afternoon, November 5th at 4 o'clock

The lectures will be illustrated by Madame Samaroff's artist pupils and in presenting the course THE PHILADELPHIA CONSERVATORY OF MUSIC is filling a real need in the musical life of the city.

For information apply to the Conservatory,
216 SOUTH 20th STREET *Locust 1877*

Philadelphia Civic Opera Company

Academy of Music

Thursday Evening, November 22nd, 1928
at 7.30 o'clock

Die Meistersinger

Wagner

Alexander Smallens, Conductor
Karl Schroeder, Stage Director
Fifty-five members of the Philadelphia Orchestra
All Philadelphia Chorus, eighty members

Prices 50 cents to $4.00

Special concessions to teachers and students. Tickets on sale at Heppe's, 1119 Chestnut Street, and 1112 Packard Building

Decorate with Artistic Lighting Equipment

Quaint
Lighting Fixtures & Lamps

THE
HORN & BRANNEN MFG CO.
Retail Sales Room
427-433 N. Broad Street

Recital

Elizabeth Worcester
BEAMAN
Soprano

Academy of Music Foyer

Wednesday Evening
November 14th
at 8.15

Tickets: $2.00, $1.50
(NO TAX)
at Heppe's,
1119 Chestnut Street

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS

PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Sixth Pair of Concerts

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
NOVEMBER 9, at 2.30

SATURDAY EVENING
NOVEMBER 10, at 8.15

1928-1929

IS YOUR BEAUTY SUN-MARRED?

If you are paying with tan, freckles, perhaps lined coarsened skin, for reckless hours in the sun, Helena Rubinstein provides the scientific solution. A course of Valaze Summer Treatments will bless your skin with clear petal-smooth beauty. And the faithful use of the Valaze Sunproof Creations will keep your loveliness intact—ready for the "indoor" season. Each Valaze Treatment includes detailed instructions on the correct home care of the skin and the technique of *"personality make-up"*. America's most modern Beauty Salon, the Maison de Beaute Valaze is at your service—specializing in the harmonious cultivation of face, figure, hands and hair.

Helena Rubinstein LONDON PARIS

524 South 16th Street, Philadelphia

Rubenstein Home-Treatment Creations are obtainable at better shops, or direct from the Salon.

SCHOOL OF MUSIC

of Temple University

1521 Locust Street, Philadelphia, Pa.

Thaddeus Rich, Mus. Doc., Dean — E. F. Ulrich, Associate Dean

Special Announcement
Complete Harmony Course In Ten Lectures

The School of Music of Temple University has engaged Professor Gies, a pupil of Max Reger, and former Director of the Musik Akademie in Heidelberg, Germany, to teach the modern system of Harmony, as it was taught by the great composer, Max Reger (1873-1916).

This system is in opposition to the old-fashioned methods which fill a great number of Harmony books. Ten lectures will be sufficient to teach the entire system, according to Professor Gies, who taught this system successfully a Heidelberg.

Every musician should take advantage of the opportunity offered by this course while Professor Gies is available. No previous knowledge of Harmony is required.

The tuition fee for the entire course is $10.00 payable in advance.

For particulars regarding the class now forming, apply at the office, 1521 Locust Street, as soon as possible. (Phone, Stevenson 7603.)

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

Head of Vocal Department
PASQUALE AMATO

Head of Violin Department
ISRAEL SIEKIERKA

VIOLIN · HARMONY · COUNTERPOINT · COMPOSITION

WM. F. HAPPICH
1520 Chestnut Street

ALFRED SEYDEN — *Violinist*
Studio: 508 Presser Building

Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

PHILADELPHIA CONSERVATORY OF MUSIC
Mrs. D. Hendrik Ezerman, *Managing Director*
216 SOUTH 20th STREET
Locust 1877

G. RUSSELL STRAUSS
TEACHER of SINGING
BARYTONE
1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART
BEN STAD, Director
44th at Chestnut Street
EVERGREEN 3959

The Sternberg School of Music
30 SOUTH TWENTY-FIRST STREET
Takes Pleasure in Announcing that
HARRY MAYER Has Been Added to the Faculty
MR. MAYER has just returned from six years of study and concert work in Europe. His concert tour included Berlin, Leipzig and Paris.
RITTENHOUSE 3634

Rittenhouse School of Music
265 South Nineteenth Street
Hermione Montanye, Director

PHILIP H. GOEPP
Instruction on two pianos privately or in class
Studio: 20 S. 21st Street

SUTOR SCHOOL of Music
Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Both Studios are equipped with a Visuola.

Bell Phone, Spruce 4724

MISS PINAUD
Specialists in Electrolysis
Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only
712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

WINIFRED ATKINSON
PIANIST
1716 Chestnut St.
Locust 4980
Faculty: The Philadelphia Conservatory

Willow Dell Farm Antiques
Gwynedd Valley, Pa.
Walnut High Boy—Original brasses
High Chest of Drawers—Walnut
Walnut Desk—Original brasses, etc. etc.
GENUINE ANTIQUES
Ambler 52 R2
Chestnut Hill 0605

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President,* 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President,* 811 Packard Building
Mrs. Charles W. Henry, *Vice-President,* Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary,* Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary,* 2116 Pine Street
Mrs. George Henderson, *Treasurer,* 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John Cadwalader
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. James D. Winsor, Jr

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President,* Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President,* 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President,* School Lane, Germantown
Miss Rossmassler, *Recording Secretary,* Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.,* 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer,* Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

XVII-XVIII CENTURY
ENGLISH FURNITURE

CONTEMPORARY PEWTER
SHEFFIELD PLATE . . SILVER
GLASS . . . . . PORCELAIN

ALFRED BULLARD
1925 MANNING STREET
SOUTH RITTENHOUSE SQUARE

Evening wraps
and gowns . . .
of simplicity
and distinction

126 So Eighteenth St
COR SANSOM

Marc Blitzstein
announces
ten Lecture-Recitals on
The Modern Movement in Music
1826 Spruce Street *Pennypacker 6471*

Green Parrot Tea Room
314 South Smedley Street
Between 16th & 17th—Spruce & Pine
LUNCHEONS TEAS DINNERS
Saturday night special, duck dinner
Bell Phone, Pennypacker 6620

THE PEASANT SHOP
EUROPEAN PEASANT CRAFT
ANTIQUE & MODERN
126 SO. 17 STREET PHILADELPHIA

For Advertising Rates in this
PROGRAM
Apply to
HALLOWELL CO.
SHERIDAN BUILDING
Sansom Street at Ninth
Philadelphia, Pa.

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllis K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Mrs. William A. Sullivan
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

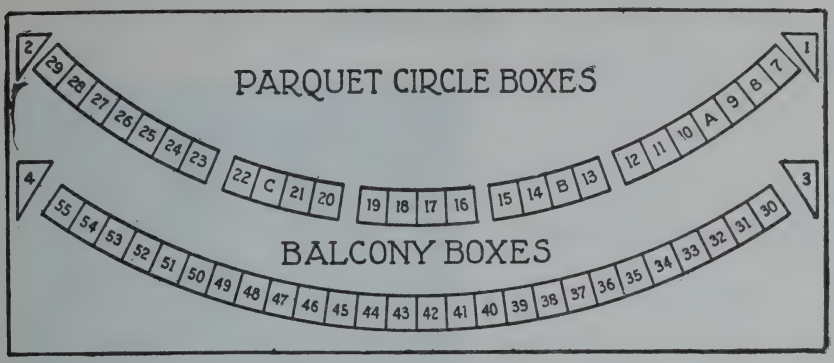
Directors

Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirz

for Entertainment and Entr'acte
the Evening Ensemble

HOUSE of WENGER
1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Thomas Leaming
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

Elizabeth Worcester Beaman

Soprano

Academy of Music

Foyer

Wednesday Evening

NOVEMBER 14

at 8.15

PROGRAM

I.

SOMMI DEI ..... *Händel*
ALLELUJA ..... *Mozart*

II.

DEPUIS LE JOUR (from "Louise") ..... *Charpentier*
LA PROCESSION ..... *César Franck*
L'ANE BLANC ..... *George Hüe*
CHERE NUIT ..... *Bachelet*

III.

FRAUEN-LIEBE UND LEBEN ..... *Schumann*

IV.

THE SONG OF THE BRIDE ..... *Rimsky-Korsakoff*
A SONG ..... *Bennett*
ONE STAR ..... *Bennett*
LILACS ..... *Rachmaninoff*
WHEN I AM DEAD ..... *Roper*
PIERROT ..... *Roper*
HILLS ..... *La Forge*

RAYMOND COON, *Accompanist*

MASON & HAMLIN PIANO

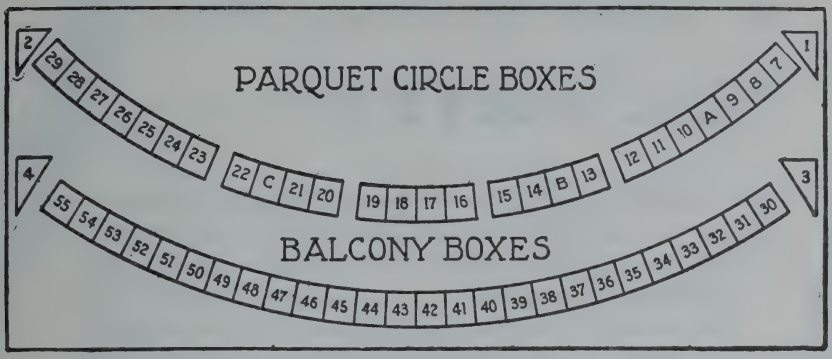
Tickets: $2.00, $1.50, (no tax), on sale at Heppe's, 1119 Chestnut Street

CONCERT MANAGEMENT ARTHUR JUDSON

Steinway Hall
New York

Packard Building
Philadelphia

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Edward W. Bok
19 Mr. Alex. Van Rensselaer
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mrs. Leander C. Claflin
Mrs. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

● "that feeling of SECURITY"

All furs are not what they seem, at first inspection . . . . therefore, in choosing a coat or wrap, it is only good judgment to go to a house of established reputation . . . . whose every fur is backed by that reputation for highest quality, honest representation, faultless workmanship . . . . modish cut, and entire beauty and smartness of appearance.

Jacques Ferber Furs

1708 WALNUT STREET

Pauline Herman IMPORTER

WALNUT AT 19TH RITTENHOUSE PLAZA

We Are Showing a

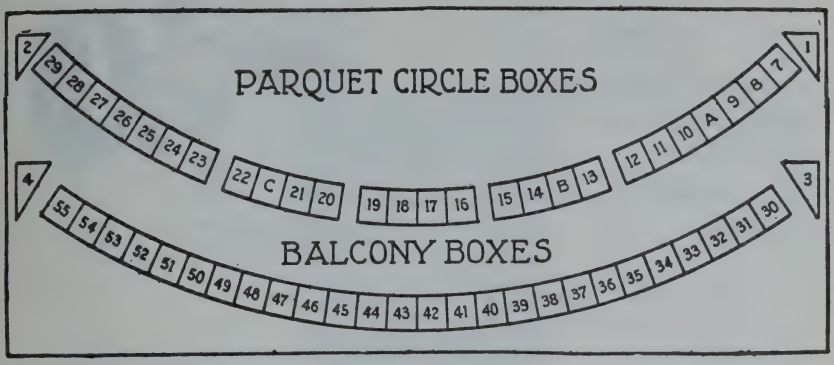
New Selection

of

FRENCH AND ORIGINAL HATS

That Reveal Individuality

The List of Box Holders for 1928-1929



MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William .De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory

APARTMENT living developed to its highest degree of comfort, luxury and convenience.

The solution to the servant problem.

Your Inspection is cordially invited

Rittenhouse Plaza

HOUSEKEEPING APARTMENTS

N. W. Corner, Walnut & 19th Streets

Mitchell Fletcher Co.

Direct Importation—Malaga Cluster Raisins

1628 Chestnut Street
12th & Market Streets } PHILA., PA.
5600 Germantown Ave.

WAYNE, PA.
ATLANTIC CITY, N. J.

SHUT-IN-SHOP

SHUT-IN-CRAFT

Initials Embroidered
Jigsaw Puzzles Cards

35 South 19th Street

Rittenhouse 4985

OTTO KELLER

Own Make Ice Cream

.. Cakes, Pastry and Candy ..

218 South 20th Street

Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE

We Deliver Anywhere

Penn Athletic Club

LOCUST AT EIGHTEENTH ST.

Philadelphia, Pa.

Telegraph Delivery Service

Bell, Pennypacker 1411

CAMPBELL-HICKIE

Negligees *Lingerie*

S. E. Cor. 17th and Walnut Sts.

Philadelphia

Orchestra Personnel—1928-1929

LEOPOLD STOKOWSKI
Conductor

First Violins

MISCHA MISCHAKOFF
Concertmaster
ALFRED LORENZ
LUIGI FERRARA
ALEXANDER J. THIEDE
ALEXANDER ZENKER
HARRY ALEINIKOFF
DAYTON M. HENRY
ISRAEL SIEKIERKA
JACOB SIMKIN
YASHA KAYALOFF
ALEXANDER HILSBERG
GRISHA MONASEVITCH
HENRY SCHMIDT
GEORGE BEIMEL
KALMAN SMIT
JOEL BELOV
ARTHUR B. LIPKIN
MARIUS THOR

Second Violins

DAVID DUBINSKY
IRVING BANCROFT
JOHN W. MOLLOY
A. GORODETZKY
DAVID COHEN
LOUIS FISHZOHN
MATTHEW J. MUELLER
DOMENICO BOVE
J. SAVITT
M. ROTH
EMIL KRESSE
S. DABROWSKI
SCHIMA KAUFMAN
MAX ZALSTEIN
LOUIS GESENSWAY
ANDRE CALLOT
DAVID MADISON
LOUIS GABOWITZ

Violas

SAMUEL LIFSCHEY
SAM ROSEN
HENRY J. MICHAUX
AMEDEE VERGNAUD
DAVID EPSTEIN
GUSTAVE A. LOEBEN
MAURICE KAPLAN
EDWARD MURRAY
PHILIP NEETER
RUDOLPH ENGEL
GORDON KAHN
WM. S. GREENBERG
ALEXANDER GRAY
TIBOR SERLY

Violoncellos

WILLEM VAN DEN BURG
WILLIAM A. SCHMIDT
ISADORE GUSIKOFF
B. GUSIKOFF
MILTON PRINZ
ADRIAN SIEGEL
DANIEL SAIDENBERG
SAM BELENKO
J. STERIN
JOHN GRAY
MORRIS LEWIN

Basses

ANTON TORELLO
A. HASE
FABIEN KOUSSEWITZKY
HEINRICH WIEMANN
VINCENT LAZZARO, JR.
MAX STRASSENBERGER
MATYAS PAULI
LOUIS BOEHSE
MARIO GARAFFONI
S. SIANI

Harps

VINCENT FANELLI, JR.
F. NICOLETTA

Flutes

W. M. KINCAID
JOSEPH LA MONACA
JOHN A. FISCHER
HANS SCHLEGEL

Oboes

MARCEL TABUTEAU
EDWARD RAHO
A. VICTOR LEONCAVALLO
LOUIS DI FULVIO

Clarinets

DANIEL BONADE
LUCIEN CAILLIET
PAUL ALEMANN
JULES J. SERPENTINI
Jules Cocozza
Louis Morris

Bassoons

WALTER GUETTER
JOHN FISNAR
F. DEL NEGRO
HERMAN MUELLER

Horns

ANTON HORNER
JOSEPH HORNER
OTTO HENNEBERG
ALBERT RIESE
CLARENCE MAYER
GEORGE WARDLE
Alfred Zoellner
William Koch

Trumpets

SOL. COHEN
SIGMUND HERING
HAROLD W. REHRIG
RUDOLPH ENGEL

Trombones

GARDELL SIMONS
PAUL P. LOTZ
C. E. GERHARD
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

PHILIP A. DONATELLI
HEINRICH WIEMANN

Tympani

OSCAR SCHWAR
EMIL KRESSE

Battery

BENJAMIN PODEMSKI
JAMES VALERIO

Celesta

GUSTAVE A. LOEBEN

Euphonium

HEINRICH WIEMANN
Chas. A. Norato

Librarian

HARRY A. WIEGAND

Orchestra Manager

DAVID DUBINSKY

THE STEINWAY THAT YOU BUY TODAY WILL SERVE YOUR CHILDREN'S CHILDREN

THAT'S the sort of piano the Steinway is—so well built, so skilfully constructed, that a lifetime of playing will not impair its lovely tone. For thirty, forty, or even fifty years it will serve you well. You need never buy another piano.

This means that you not only have the constant joy and companionship of the Steinway for yourself and your children, but when they are grown up, with children of their own, it will be a precious heirloom to pass on to them.

There is no need to wait another moment for your Steinway. A 10% first payment brings it to your home *at once*—and the balance will be distributed over a period of two years. . . . Select *your* instrument —today.

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, *and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.*

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

SIXTH PAIR

Friday Afternoon
November 9

Saturday Evening
November 10

1928

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR

PROGRAM

WAGNER

"DIE MEISTERSINGER"	Vorspiel
"DIE MEISTERSINGER"	Prelude to Act III
"TRISTAN UND ISOLDE"	Vorspiel und Liebestod

INTERMISSION

"SIEGFRIED"	Waldweben
"GÖTTERDÄMMERUNG"	Siegfrieds Rheinfahrt
"GÖTTERDÄMMERUNG"	Siegfrieds Tod
"GÖTTERDÄMMERUNG"	Schluss

The Steinway is the Official Piano of The Philadelphia Orchestra

The three generations of Hughes & Muller success have been built upon solid foundations—the best of materials, the finest of workmanship and exclusive style—united by Hughes & Muller service. It is possible for us, therefore, to assure our patrons that they will be better dressed than the majority.

New Autumn and Winter materials, the finest of their class, have arrived from England and Scotland.

HUGHES & MÜLLER

Established in 1848 at 338 High Street

1527 WALNUT STREET

PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building

S. E. Corner 15th and Chestnut Street

Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited. Certificates of Deposit Issued. Trusts of All Kind Executed. Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Prelude to "Die Meistersinger"

In February, 1862, Wagner settled at Biebrich, in "a couple of nice rooms, magnificently situated on the brink of the Rhine." On March 12, he wrote Mathilde Wesendonck that he hoped to start work on the following day:

> I am thoroughly settled here now, have two chambers hired for a year, the pianoforte, bookcase, renowned divan, the three Roman engravings and the old Nibelungen print. . . . The site is extraordinarily lovely. . . . A beautiful, quite spacious garden; the birds in the (duke's) park keep up a contest of song with those on the island opposite; the nightingales are numberless, they say, and positively deafening in their season. So here will I await my Mastersinger destiny. * * *
>
> The fair season of the year [he tells us in his autobiography] was now approaching, and I was once more seized with a desire for work. As from the balcony of my flat, in a sunset of great splendor, I gazed upon the magnificent spectacle of "Golden" Mayence, with the majestic Rhine pouring along its outskirts in a glory of light, the Prelude to my "Meistersinger" again suddenly made its presence closely and distinctly felt in my soul. Once before had I seen it rise before me out of a lake of sorrow, like some distant mirage. I wrote down the Prelude exactly as it appears today in the score, containing the clear outlines of the leading themes of the whole drama. I proceeded at once to continue the composition, intending to allow the remaining scenes to follow in due succession.

Later in the same year (May 22), Wagner wrote to Mathilde: "It has become clear to me that this work (the music of the opera as a whole) will be my most consummate masterpiece." It was not the first time he had thought that about a work upon which he was engaged. Perhaps in this case he was right. It is hard to differ with him as you listen to the wondrous score, with its Shakespearean abundance, its Shakespearean blend of humor and loveliness, the warmth and depth of its humanity, the sweet mellowness of its spirit, its incredible recapturing of the hue and fragrance of a vanished day, its perfect veracity and transcendent art.

What makes *Die Meistersinger* so vital and wonderful a thing, one fancies, is the completeness with which it illustrates the ability of first-rate creative minds to give a universal implication and significance to the localized and the particular. The miracle that Wagner achieves in *Die Meistersinger* is at the opposite pole from that which he achieves in *Tristan,* for example.

In *Tristan* he works inward from the generalized to the particular: he takes those vast and immemorial patterns of desire and grief, sorrow and despair and ecstasy, and makes them personal and intimate to ourselves, so that this elemental and timeless world of love and death becomes for us the familiar meeting place of little lives. Viewing his *Tristan,* Wagner might have said, with Maturin, "emotions are my events"; and he has made them our events.

In *Die Meistersinger,* he shows us that opposite miracle of transcendent art; he shows us how, at the releasing touch of an imagination universal in sympathy and scope, the particular becomes the generalized; the parish becomes the world.

An All-Wagner Program

almost identical to the one to which you are now listening may be arranged by you at any time you wish. In fact, if you are a lover of this great composer, and if you are interested in hearing a variety of symphonic interpretations of his works, the information below will be of genuine service to you.

Die Meistersinger

The *Vorspiel* of this famous opera is available on Victor Records by Albert Coates, the well-known English conductor. Then, after November 30th there will be available a splendid recording of this same selection by Karl Muck and the Berlin State Opera Orchestra.

Tristan and Isolde

Both the *Prelude* and the *Liebestod* can be had on Orthophonic Victor Records. These much-beloved selections have been finely recorded by the famous Wagnerian conductor, Alfred Hertz, with the San Francisco Symphony Orchestra.

Die Götterdämmerung

The *Rhine Journey* as well as the *Death March* have been recorded by Albert Coates in London. After November 30th recordings of both these passages by Karl Muck will also be available. There could be no more fitting close to such a program than the superb *Finale* which has been recorded in all its grandeur by Leopold Stokowski himself with the Philadelphia Orchestra.

Of course, from a Victor Record standpoint this list could be indefinitely extended. The Stokowski *Prelude* to *Lohengrin*, the *Rienzi Overture* by the same conductor will give a lover of Wagnerian music many moments of ecstasy. And in the album, "Three Great Scenes from Wagner," which will be available at the end of this month, Karl Muck renders one of the most interesting and most impressive interpretations of the *Prelude* to *Parsifal* that has ever been heard.

Some of the Wagneriana at the command of the modern Victrola owner has been mentioned above. Formerly the might and majesty of a Wagnerian score was hopelessly belittled on old-fashioned phonographs, considered remarkable in their day. Nowadays on the up-to-date Orthophonic Victrola or Electrola the full orchestral grandeur is magnificently reproduced. For satisfactory conviction you have only to test this statement.

"My real self," he wrote Mathilde Wesendonck from Paris as he worked upon the score, "is roaming the streets of Nuremberg and mixing with somewhat blunt, square-cornered folk." . . . "I think I can count," he says elsewhere of *Die Meistersinger,* "upon having struck the most characteristic chord of German life." In sixteenth-century Nuremberg he had walked and slept and dreamt indeed! Was ever a work of art more deeply tinctured with the particular? Was ever an opera more undeviatingly parochial, indeed, than this living re-creation of mediæval Nuremberg, "with its thousand gable-ends, its ancient customs, its processions of the guilds and crafts, its watchman with his horn and lantern, calling the hour, its freshness and quaint loveliness by day and its sweetness on soft summer nights"?

* * *

By what magic of transmutation has this vanished world, this vanished life, been made to seem so near and so accessible to us of a twentieth-century new world, alien and new and harshly bright? Why do the watchman with his horn, the gabled, moonlit houses, the old and narrow streets, the roistering apprentices, the thronging, processional guilds, fit so gratefully into the patterns of our delighted minds as we sit before this magically recaptured world?

* * *

Is it because, for all the individualized and concrete limning of characters and scenes, the rich, exact veracity of the portraiture that makes *Die Meistersinger* so amazing an achievement, Wagner could not, even here, overcome his propensity for trafficking in everlasting things? Writing to Otto Wesendonck during the composition of *Die Meistersinger,* and referring to the character of Pogner, Wagner declared: "I really feel that I have built a monument to a friend in the love with which I have handled this part." But indeed he is constantly memorializing throughout *Die Meistersinger.* Pogner, and Hans Sachs, and Eva, and Walther, and Beckmesser, are all, at bottom, prototypes, warm and living symbolizations. In their habits walk Abundance and Generosity and Benignity and Romantic Youth and Malice (since there must be a villain, even if he be only an absurd one, in even the loveliest of fables).

* * *

"It is really wonderful work," he wrote with disarming candor to Mathilde. "One must oneself have been in Paradise in order to find one's way to the heart of such a subject." It is among the truest of his sayings. Only from the stilled depths of a richly compassionate and tranquilized understanding could such music as the greater pages of *Die Meistersinger* have issued—music solacing, alembicated, spiritualized.

Introduction to Act III, "Die Meistersinger"

Here we have Wagner in one of his profoundest moods—a mood of gravely contemplative meditation, beginning in a vein of sorrowful brooding, closing in a spirit full of benignant calm and resignation. Wagner has given us his own gloss upon the music:

With the third strophe of the cobbler song in the second act the first motive for the strings has already been heard; there it expressed the bitter cry of the man of resignation who shows the world a cheerful, energetic counte-

from Germany . . .

Come Polydor Records. A Most Artistic Electrically Recorded Phonograph Record. A list of selections not found in domestic catalogues. Beethoven's Waldstein Sonata, I Vesperi Sicilliani Overture. Peleas et Melisandre Orchestral Suite (Faure). Mozart's German Dances. Stenka Rasin by Glasunoff. Overture—Le Roi d'Ys (Lalo). Just to mention a few.

Polydor Records are available in Philadelphia only from us.

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Pequignot

Jewels

908-09-10-11

Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3

Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

nance; that smothered cry was understood by Eva, and so deeply did it pierce her heart that she fain would fly away, only to hear this cheerful-seeming song no longer. Now (in the Prelude to Act III), this motive is played alone ['cellos], and developed till it dies away in resignation; but forthwith, and as from out the distance, the horns intone the solemn song wherewith Hans Sachs greets Luther and the Reformation, which had won the poet such incomparable popularity. After the first strophe the strings again take single phrases of the cobbler song, very softly and very much slower, as though the man were turning his gaze from his handiwork heavenwards, and lost in tender musings. Then, with redoubled sonority, the horns pursue the master's hymn, with which Hans Sachs, at the end of the act, is greeted by the whole populace of Nuremberg in thunderous unison. Next reappears the strings' first motive, with grandiose expression of the anguish of a deeply-stirred soul; calmed and allayed, it attains the utmost cheerfulness of a blest and peaceful resignation.

This wonderful prelude—tone poetry of indescribable nobility and tenderness—stands among the great slow movements of music. In it is enshrined the soul of Hans Sachs, for it is he, rather than Walther, who is the central figure of Wagner's drama. It is his sorrow, his fortitude, his resignation, his magnitude of spirit that are portrayed there with a quality of exalted poetic beauty such as none but Bach or Beethoven, in their loftiest moods of compassionate human understanding, would have known how to express.

* * *

It is a quarter of a century since that naïve and trusting soul, Mr. George Bernard Shaw (as he then signed himself), made the momentous discovery that the Hans Sachs, hero of *Die Meistersinger,* is merely "a widower who cobbles shoes, writes verses, and contents himself with looking on at the sweetheartings of his customers"; which causes you to wonder what Mr. Shaw thinks the Prelude to the third act of *Die Meistersinger* is all about—that matchless revery which, as no less an authority than Wagner himself has told us, "expresses the anguish of a deeply-stirred soul—the bitter cry of the resigned man who presents to the world a composed and cheerful countenance." The Sachs of Wagner's imagination is, in those intense moments when he confronts his own heart, the man of Hardy's terrible poem, *I Look Into My Glass*—the middle-aged lover with his wintering body shaken in the evening of its days "with throbbings of noontide." It is this element in *Die Meistersinger* which makes it so much more moving and profound a thing than Mr. Shaw supposed it to be. He called it "a work full of health, fun and happiness" (which, to be sure, a great deal of it is), containing "not a single bar of love music that can be described as passionate." If Mr. Shaw meant merely that the love music of Walther and Eva and the poignant brooding of Sachs are in a different world from the love music of Tristan and Isolde, that is, of course, as true as it is obvious. Perhaps mere lyric ecstasy does not come within Mr. Shaw's definition of human passion.

Prelude and Finale, "Tristan und Isolde"

The "composition-drafts" of *Tristan und Isolde* were not finished until July 16, 1859,[1] but the Prelude to the music-drama had been

[1] Wagner worked upon *Tristan*—text and music—for three years, according to the incredibly patient calculations of Mr. William Ashton Ellis. Mr. Ellis assigns the "earliest prose-draft" of the libretto (disregarding the rumors of sketches made in the course of 1855) to the summer of 1856. The definite prose-draft was begun August 20, 1857, and completed September 18th. The music was begun October 1, 1857. The last pages of the fair copy of the orchestral score were finished August 6, 1859.

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company

OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed,

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

performed at Prague, under Hans von Bülow, on March 12 of that year—four months in advance of the completion of the opera itself. The Prelude was played at the concert without the *Liebestod,* for the sufficient reason that Isolde's death-scene was not then composed: Wagner wrote the music of the third act at Lucerne between April 9 and July 16, 1859.

Wagner heard his *Tristan* Prelude played for the first time by an orchestra when he conducted it in Paris on January 25, 1860—"after the most unheard-of torment, stress and toil." He wrote Mathilde three days later that the occasion was "nothing more nor less than a festival. The orchestra was already fired to white enthusiasm and hung upon my eye, my finger-tip. I was received both by it and by the audience with endless cheers. . . . The sensation is quite immense; strange experiences . . . feuilletonists rushing to kiss my hand. I myself was deadbeat. On that night I took my last initiation into suffering: I must trudge on. The flower [*Tristan und Isolde*] has to open to the world."

At the rehearsals Wagner had found that the Prelude "was so inscrutably new to the bandsmen" that he had to lead his men from note to note "as if exploring for gems in a mine." Bülow, who was present, "confessed that the performances attempted of this piece in Germany had been taken on trust by the audience, but the music itself had remained entirely unintelligible." The Parisians, according to Wagner, were more responsive: "I succeeded," he wrote, "in making this Prelude understandable both to orchestra and audience—aye, people assure me it called forth the deepest impression of all."

* * *

Wagner prepared for the first Paris performance of the *Tristan* Prelude an explanation of the music. But he afterward wrote another one for the combined Prelude and Finale, much shorter than the earlier one, and differently phrased, the most interesting aspect of which is that it gives the title *Liebestod* not to the Finale—as we do today—but to the Prelude; while the Finale is called "Transfigurement" (*Verklärung*). This later explanation, as used upon the program of a Vienna concert, December 27, 1863, is as follows:

TRISTAN AND ISOLDE

(*a*) PRELUDE (*Liebestod*)

Tristan as bridal envoy conducts Isolde to his uncle, the King. They love each other. From the first stifled moan of quenchless longing, from the faintest tremor to unpent avowal of a hopeless love, the heart goes through each phase of unvictorious battling with its inner fever, till, swooning back upon itself, it seems extinguished as in death.

(*b*) CONCLUSION (*Verklärung*)

Yet, what Fate divided for this life, in death revives transfigured: the gate of union opens. Above the corpse of Tristan, dying Isolde sees transcendent consummation of their passionate desire, eternal union in unmeasured realms, nor bond nor barrier, indivisible![2]

The transference of the term *Liebestod* from the Prelude to the Finale, for which it has now become synonymous, seems to have been brought about by Liszt, who gave the title to his masterly piano transcription of Isolde's death-song. Liszt found the term in the text of the love-duet in the second act, where the transported pair sing together the words: *Sehnend verlangter Liebestod!* ("O bitterly

[2] William Ashton Ellis' translation (*Life of Richard Wagner,* Vol. VI).

"WE HAD OUR OWN TURKEY TO CARVE"

DON'T tell me, my boy, that I can't carve a turkey. I *did* it—last year! The biggest, fattest, plumpest bird this side of the Mississippi. What's more, I'm going to do it again this year. We're here for the holidays—over Thanksgiving. . . . Funny, I expected the weather to be rough, but it's as crisp and clear as you'd want. I've spent most of the day on the Ocean Deck reading to Mary, and dozing a bit. We each climb into a deck chair, throw a big steamer rug over us, and there we are! An afternoon of that certainly puts the finishing touches on a large appetite.

* * *

Thanksgiving reservations should be made early. . . . Further information about the hotels is contained in a booklet which we will gladly send you.

CHALFONTE-HADDON HALL

ATLANTIC CITY

American Plan

LEEDS AND LIPPINCOTT COMPANY

burned-for death-by-love!" is Alfred Forman's English rendering. "Death through stress of love" is Mr. Ellis' attempt at an explanation of the word *Liebestod.*) Liszt used the momentous theme to which these words are sung as the introduction to his transcription; but the theme itself, curiously enough, does not occur in that portion of the duet which is virtually identical with the music sung by Isolde over her lover's body—that "singing and soaring flame" which we know as the *Liebestod,* both in the opera and in the version for orchestra alone that is now almost invariably linked with the Prelude in the concert-room: music so drenched in sorrow and loveliness and exaltation that the world still shares Wagner's own wonder in the presence of it. *"Tristan* is, and remains, a marvel to me," he wrote candidly to the woman who had inspired it. "I am more and more unable to understand how I could produce such a thing." The mystery is still unsolved. * * *

Tristan is unique not only among Wagner's works, but among all outgivings of the musical mind, because it is devoted, with an exclusiveness and concentration beyond parallel, to the rendering of emotional substances. This is the stuff of life itself; the timeless human web of desire and grief, sorrow and despair and ecstasy.

In this Prelude and its companion piece, the *Liebestod,* Wagner is at the summit of his genius. The terrible disquiet of the first, the "high, immortal, proud regret" of the second, its dying fires, its mood of luminous reconciliation, have called forth the greatest that he could give. In the Prelude he has uttered, once and for all, the inappeasable hunger of the human heart for that which is not and never can be—not merely and grossly the desire of animal for animal; and in the death-song of Isolde he has prisoned forever that ancient wonderment of seers and poets at "the idleness of tears." He has steeped this sovereign music, with its immemorial pain and its soaring exaltation, in a tragic beauty so suffusing and transfiguring that our possession of it is endlessly renewed. He has taught us again what it will always mean (as Chesterton said of his St. Francis) to stand beside a dead man's marvels and have nothing to offer in response but "some brief candle burnt out so quickly before his shrine."

"Waldweben" ("Forest Murmurs") from Act II of "Siegfried"

Mime has led the fear-hungry Siegfried on a long and weary hike since nightfall; day is breaking, and they have come to the farthest reach of the woods. Siegfried throws himself on a knoll under a linden tree. They are deep in the forest, at the mouth of the cavern where Fafner lies guarding his provocative hoard. As the dawn slants through the tree-trunks and searches out the gloomy entrance to the dragon's cave, Mime proceeds to paint for Siegfried's benefit an elaborately awful portrait of the monstrous *Wurm*—the poison gas that is his breath, his appalling jaws, his thrashing and lethal tail. But Mime admits that the brute has a heart; and this is enough for Siegfried: *"Nothung,"* his mighty sword, will find and pierce it. He drives Mime impatiently away, stretches himself out on the warm grass in the shade of the linden, and looks reflectively after the dwarf.

Choose from 87 Album Sets

including the Great Schubert Centennial Memorial Edition — 16 of Schubert's immortal works conveying the essence of his unique gifts.

Other composers represented in

COLUMBIA

MASTERWORKS*

Bach	**Haydn**
Beethoven	**Holst**
Berlioz	**Lalo**
Brahms	**Mendelssohn**
Bruch	**Mozart**
Chopin	**Ravel**
Debussy	**Saint-Saëns**
Dvořák	**Strauss**
Franck	**Tschaikowsky**
Grieg	**Wagner**

in a selected list of symphonies, concertos, sonatas and chamber music. All works in 5 or more parts are enclosed in attractive art albums.

Ask for Columbia Masterworks Catalogue

"Magic Columbia *Notes"*

H. ROYER SMITH COMPANY
10th & Walnut Streets

C. J. HEPPE & SON
1117-19 Chestnut Street

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.,
11th and Market Streets

B. B. TODD
1306 Arch Street

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Made the New Way—Electrically—Viva-tonal Recording
The Records without Scratch

Schubert Week, Nov. 18-25. Organized by Columbia Phonograph Co.

*Reg. U. S. Pat. Off.

In the orchestra the low strings begin that vague murmuring which is the meditation of the forest captured and made lyrical. Siegfried thinks aloud: That Mime is not his father has been revealed as a joyful certainty; and the woods take on a new and laughing magic for him, now that he is forever rid of the detestable Nibelung. But what, then, was his father like? No doubt like Siegfried himself. Through the green stillness, broken only by the anonymous stirring of the wind in the grass and among the leaves, the music reminds us that Siegfried is a Volsung, while the clarinets recall the mournfully beautiful theme from the first act of *Die Walküre*. And his mother? Surely her eyes were soft and shining like the eyes of a doe—only more lovely. Oh, if he might have seen her—his mother, a mortal's mate! In the orchestra we hear the tender song of the 'cellos that, in the first act, accompanied Siegfried's wistful talk about the pairing of the creatures of the forest; and then, on a solo violin, the ravishing motive of Freia, goddess of youth and love, that clambers upward "like a dewy branch of wild clematis."

A wind stirs among the branches, and the rustling of the forest grows louder. Siegfried's attention is attracted by the songs of the birds. There is one just above his head. Siegfried is captivated, and would fashion a reed with which to imitate the song, and thus, perhaps, understand its meaning. It might, he hopes, tell him something of his mother. He springs up, draws his sword, and, cutting a reed, tries in vain to contrive a pipe.

Then, in the music-drama, follow the encounter with the Dragon, the squabbling of the two Nibelung dwarfs, and the killing of Mime. These incidents are omitted in the concert version.

* * *

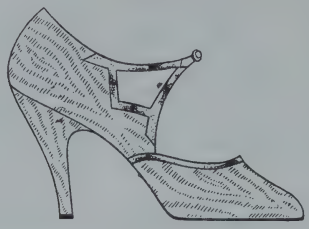
Siegfried—hot, weary, despondent, longing for friend or companion—reclines again under the branches and listens for the sympathetic voice of the Bird, which now proves to be a light soprano, uttering the lyric speech of Wagnerland (although in the concert version, of course, the Bird is still only an admirable woodwind player in a black coat). Siegfried receives news that is indeed arousing; news of the "glorious bride" who, sleeping behind a blazing rampart, awaits the deliverer who knows not fear. The strings burst forth in a phrase of passionate eagerness, the orchestra remembers Loge's magic flames, the Siegfried theme sounds exultantly on the horn, and the violins and woodwind sing the Slumber motive from *Die Walküre*. Siegfried shouts aloud and springs to his feet, crying for someone to guide him to Brünnhilde's rock; the infinitely obliging Bird flutters forth, with Siegfried following in high excitement.

Siegfried's Rhine-Journey, from "Götterdämmerung"

Siegfried has passed through Brünnhilde's guarding flames, has found the enchanted sleeper, has wakened her with the traditional kiss, and has dwelt with her for a while in her mountain retreat. Now Brünnhilde urges him forth to fresh exploits. They exchange vows, and Siegfried acquires from his bride that most irksome inhabitant of the Nibelungen zoo, the recalcitrant steed "Grane,"

I. MILLER

INSTITUTION INTERNATIONALE



Second Glances!

At any function, the foot that wears a slipper by I. Miller is the foot that draws that admiring second glance!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

in exchange for the curse-bearing Ring; whereupon the hero begins his Rhine journey, to experience more love, and black betrayal, and a murderous end. Brünnhilde watches from the cliff as Siegfried disappears down the mountainside. From afar in the valley comes the sound of his horn.

* * *

The concert version of this scene opens with the orchestral interlude that depicts the coming of the dawn after the portentous night in which the three Norms have played with the destinies of gods and men. There are few things more wonderful in all Wagner than this brief passage. The conciseness of it is extraordinary: in fifty measures the music lifts the sun above the mountain mists, paints in a few swift strokes two of the greatest figures in the world's mythology, and, in the course of achieving this feat, weaves for us a tonal pattern of overmastering beauty.

We hear first, on the trombones and tuba, the motive of Fate. Above it the 'cellos develop a melody long-breathed and contemplative. Horns in three-part harmony announce the noble transformation of Siegfried's call which limns the matured hero; and on the clarinet we hear that melody incredibly derived from almost the stalest and tritest of musical ornaments, the "turn," which Wagner has made into a thing of rapturous tenderness to characterize Brünnhilde the woman. The taking over of this theme by the violins, at their first entrance,—where the key changes from B-flat to E-flat—is one of those transporting moments that should draw the erring back to Wagner. With this material, the tone-poet evokes his dawn and brings on his hero and heroine. The music skips the parting-scene between the lovers, and passes into the extended interlude, descriptive of Siegfried's journey up the Rhine, which connects the Prologue with Act I of *Götterdämmerung*. The excerpt ends with a crescendo based on the triplet figure from Siegfried's horn call.

Siegfried's Death, from "Götterdämmerung"

Siegfried is dead. Siegfried, luminous image of joy and valor, hero of heroes, descendant of gods, treasure of the world: Siegfried, that "pard-like spirit, beautiful and swift," lies motionless upon his shield—"mighty meat for little guests." To the stricken vassals and warriors gathered speechlessly about him in the darkening woods, it must have seemed as though, with the fall of the hero, the sun had been quenched forever, and the stars put out, if the point of a coward's spear could stretch this radiant lord of life supine among the shadows.

Night falls, and at a gesture from Gunther the men lift the shield with its tremendous burden upon their shoulders and bear it in solemn procession over the heights, hidden at last by the mists that rise from the river, while the mightiest death-song ever chanted for mortal or for god ascends from the instrumental choir.

* * *

This is the excerpt known as "Siegfried's Funeral March"—a convenient but unwarranted designation; for this music has nothing to do with the last rites and ceremonies for the dead hero; and it is not a march. It is an oration spoken over the hero by a great voice,

1220-24 Walnut Street

Stecker

107-115 South 13th Street

Loveliest, Gayest SWEATER SUITS Arrive from Paris!

Hand-knitted sweaters in modern designs and exquisite color-combinations with skirts of luxurious quality crepe de chine, dyed in the French manner to match exactly the predominating shade in the sweater. Designed and made in Paris exclusively for Stecker's, and priced inconceivably low . . $49.50

SPORT SHOPS . . . BOTH STORES

"the voice of one penetrated with a sense of what he was and of earth's loss in him. . . . Mourn for him heroically—not with tears, but with battle-shouts!"

As Mr. H. E. Krehbiel once truly said of it, "this is no music of sighs and tears and hopeless grief. A mighty hero of the olden sort is dead. There is awe at the catastrophe, and grief; but the grief is mixed with thoughts of the prowess of the dead hero and the exalted state into which he has entered. A Valkyrie has kissed his wounds, and Wotan has made place for him at his board in Valhalla. There, surrounded by the elect of Wotan's wishmaidens, he is drinking mead and singing songs of overpowering sonority like Ragnar Lodbrok's 'We smote with our swords.' The proper expression is a hymn, a pæan, a musical apotheosis."

* * *

And this is what Wagner has given us: a marvelously eloquent proclamation of antique grief and epic triumph: music of battle shouts and glorification, the music of heroes—sombre, for they have lost him; exultant, for they know that he sits on high and banquets with the gods. * * *

Wagner's titanic elegy reviews the tragic history of the Volsung race, now come to its end. One by one the deathless themes are passed in review before us, recalling their old associations: the sorrows of the Volsungs, and their noble fortitude; the compassion of Sieglinde, and the love between herself and Siegmund; the Sword; Siegfried the Volsung; Siegfried the Hero; the tenderness of the awakened Brünnhilde; Alberich's cry of triumph; the curse—"while around them the Death motive swirls and crashes like a black and devastating flood."

Finale of "Götterdämmerung": Brünnhilde's Self-Immolation

The dead body of Siegfried lies on its bier in the hall of the Gibichungs beside the Rhine. Gunther, too, is dead; and Hagen has been cowed by the threatening gesture of the dead Siegfried as he tries to seize the Ring from the hero's finger. In that moment of spellbound horror Brünnhilde advances with tranquil majesty from the back. Quietude and revelation have clarified for her the whole vast tangle of fate and sin and tragedy that enmeshed them all. After long contemplation of Siegfried's body she turns to the awe-struck men and women, and, in the words of Richard Aldrich,[3] "begins that great address, filled with lofty eloquence of grief, passion, solemn exaltation, the far-seeing vision of a prophetess and seer, that is the very climax and crown of the whole trilogy. . . . She rises to the supreme height of the grandeur of self-sacrifice. She tranquilly imputes their everlasting disgrace to the gods, who condemned Siegfried to the doom that should expiate their sins. He, truest of all, should betray her, that 'wise a woman should grow.' Her eloquence is the eloquence of a prophetess proclaiming a new day; and with solemn joy she joins her Siegfried on the funeral pyre to fulfil the last necessity which shall bring that day. Her sacrifice accomplishes the affirmation of her last words: that love is the one

[3] Guide to *The Ring of the Nibelung* (Oliver Ditson Co., Boston, 1904).

eternal and enduring good. . . . She swings herself upon her horse and together they leap into the flames, which then seize upon the building itself, as the scintillations of the Magic Fire with Loge's theme seem to possess the whole orchestra. . . .

"The Rhine is seen overflowing in a mighty flood. The Rhine-daughters come with the motive of the *Praise of the Rhine Gold* up to the very place of the fire, and Hagen, making one last despairing effort to seize the Ring, as the *Curse* motive is thundered from the brass, plunges madly into the flood and is drawn down by the nixies into the river. The Rhine-daughter's song is sung by the orchestra; the *Valhalla* theme adds its solemn strains; the theme of *Redemption Through Love* is joined to them. . . . The hall has fallen into the ruins, and in the distant heavens is seen Valhalla, with the gods, blazing brightly. The theme of the *Twilight of the Gods* marks their downfall; and with a softer repetition of the theme of *Redemption Through Love,* which marks the passing of the old order and the coming of a new, the great drama is brought to its end."

* * *

Of all Wagner's works, *Götterdämmerung* is the one in which he works most prevailingly and influentially in the great style. To call *Götterdämmerung* Æschylean is to be over-flattering to Greece. The tragic grandeur, the colossal sweep and weight and impact of the work are almost crushing to the imperfectly insulated temperament. There is nothing in the least like it anywhere in music—or in any other art, so far as we know. It is a lonely and tremendous thing, of a greatness so towering and unique that it is fairly safe to say that no one now living is likely to see its equal; and one may vainly search the past for anything to set beside it.

There is perhaps no greater miracle anywhere in Wagner than the way in which this music strikes from the start, and maintains throughout the whole wide-ranging score, the note of impending doom, of an intangible, cumulative dread; the sense of ineluctable catastrophe. From the rising of the curtain on the first scene, we are filled with the sense of a vast tragedy, more than human, moving by an inexorable march to an inescapable end. Even the lyric sunlight that plays upon some of the loveliest music of the score—the radiant, epic dawn of the love duo, the brilliant noontide of the "Rhine Journey"—is subtly shadowed with the grayness of advancing dusk.

Yet Wagner never lets us forget the transilluminating backgrounds against which the music and the drama of his greater tragedies are projected. The scene of Brünnhilde's immolation is the thing of wonder it remains because its tragic pathos is seen in the light of a mysteriously solacing appeasement. The unearthly sublimity of "Ruhe, ruhe, du Gott!" gives us an abiding sense of that clarifying intuition of human destiny which Wagner at his greatest always knew how to suggest to us in music; so that we are reminded, at the last, that "if a man will consider life in its whole circuit, and see how superabundantly it is furnished with what is extraordinary and beautiful and great, he shall soon know for what we were born."

———

Notes on the Program—Continued

A subtle and searching philosopher of our own time, speaking of the capacity for self-renewal that all great art possesses, remarked that a line of Virgil, written by the Bay of Naples in some most private hour of meditation all those long years ago, comes home to us today as though it were our very thought: "Upon each repetition, experience has made it more touching and more true. In beauty and in strength the great artists are all contemporaries."

Remembering that there are some who tell us of the passing of Richard Wagner, the setting of his sun in the mists of a dying musical day, one thinks with genuine commiseration of those who would deny themselves the sustenance that all excelling art can give, whether it is of today or yesterday or the day before. For the characterizing trait of all authentic masterworks is their capacity for infinite self-renewal. They are born of the day-spring, and are charged not merely with an inexhaustible life, but with a far more wonderful and mysterious quality: the power of changeful and protean manifestation. The great artists, wrought upon by the pain and fleetingness of human life and its so transient vanishing loveliness, have known how to outwit dissolution.

"See!" they tell us, "in the midst of death we are in life! In this song that we have left you, in these thrice familiar sequences of chords, in this grave or shining interplay of instruments, you will find that we are endlessly born for you again." And to be born again means for them not only, as Blake would have said, to pass from death into life with St. John, to be a new creature like St. Paul, but to control the springs of an imagination inexplicably many-faceted and surprising, and so to become the multiple immortal whom we know as Michael Angelo, or Raphael, or Da Vinci, or Dürer, or Blake, or Beethoven, or Wagner.

* * *

"What astonishes me," Fitzgerald said of Shakespeare, "is that when I look into him, it is not a Book, but People talking all around me. Instead of wearying of him, I only wonder and admire afresh." And yet that does not touch the heart of the matter. A peopled world, yes; but also that varied world bathed in a quenchless and ever-changing light. There may even, in the case of certain artists, be no peopled world at all—no multifarious company, terrestrial or celestial, of Jobs and Archangels and Madonnas and Hamlets and Tristans and Brünnhildes, but only a disembodied loveliness or a discarnate song; and still the loveliness will wear a thousand masks, and the song be uttered in a thousand keys.

* * *

These things are mysteries, to be spoken of but gropingly. Again and again you may have heard the death-song of Isolde; you may know its secrets, you think, as one knows the secrets of a room long lived in, or every cadence of an old friend's voice; and yet, on some momentous day, you may listen to that thrice-familiar pattern of intertwining songs, and find that it has suddenly acquired a newly shaking beauty; and it is as if you heard a strange, unknown music: as if, in Plato's phrase, "after long intercourse with the thing itself, and after it has been lived with, suddenly, as when the fire leaps up and the light kindles, it is found anew."

While You Are Enjoying The Orchestra–

—the burglar may be making off with the valuables you left "safe" at home—or fire may be destroying them.

But you can put them beyond the possibility of both these risks—in our conveniently located Safe Deposit Vaults.

Boxes range from $5 to $250 a year; there are 35 coupon rooms where you can review the contents of your box in comfort and privacy.

Main Office:
Broad—Chestnut
—Sansom

WORLD'S OLDEST TITLE COMPANY
The
Real Estate-Land Title & Trust Company

Downtown Office:
517 Chestnut
Street

Elizabeth Arden understands the exquisite care of the skin, and knows that faces do not just stay in shape, but must be held in shape by good strong muscles and firm healthy tissues.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for an appointment
RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*
673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
November 16
At Two-Thirty

Next Week's Program

Saturday
November 17
At Eight-Fifteen

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*

WAGNER — Vorspiel, "Lohengrin"

Friday Afternoon

KRENEK — Symphony No. 4

Saturday Evening

KRENEK — Seven Orchestra Pieces

ROUSSEL — Concerto for Piano and Orchestra

LUCIE CAFFARET

STRAUSS — "Tod und Verklärung"

LUCIE CAFFARET, *Pianist*

LUCIE CAFFARET will make her debut with the Philadelphia Orchestra in the American premiere of the Roussel Piano Concerto. At the age of eleven, Miss Caffaret won first prize at the Paris Conservatoire, and since that time she has appeared in public in France, Switzerland, Spain and Germany. She has been soloist with the Colonne, Lamoureux, and Sociète des Concerts a Paris orchestras, and at the Royal Court concerts in Dresden. In 1923 she gave, in Paris, a series of ten recitals illustrating the history of piano music. Two years later Miss Caffaret undertook a tour of the principal cities of Europe, playing in Berlin, Vienna, London, Warsaw, Budapest. Her first American appearances took place last season, when she played in New York, Boston and Chicago.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY *Afternoons at 2.30*	SATURDAY *Evenings at 8.15*	MONDAY *Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 24 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Jan. 25-26	OSSIP GABRILOWITSCH
Feb. 1-2-4	BERNARDINO MOLINARI
Feb. 8-9 to Mar. 1-2	SIR THOMAS BEECHAM
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS*

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Vladimir Horowitz, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.30, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.

So much depends on the lighting!

WHEN EVENING COMES . . . when your guests begin to arrive . . . when you throw open your doors to a home radiating warmth and cheer, reflecting hospitality . . . that is where light plays its supreme role.

PROPER LIGHTING is to the home what charm is to the hostess . . . it brightens, it cheers, it gratifies and delights.

Our Home Lighting Specialists will help you combine your lighting units and furnishings into a harmonious whole . . . . without cost or obligation.

The Philadelphia Electric Company

Tenth and Chestnut Streets

. . . and Branches

PEARLS

A significant collection at all times. *But now,* when wedding gifts are current and Christmas remembrances an immediate prospect, choice may be made from pearl necklaces and necklace pearls of utmost magnificence.

J. E. CALDWELL & CO.

·· Jewelry · Silver · Watches · Stationery ··

Chestnut Street at Juniper

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
NOVEMBER 16-17

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY
1617 SPRUCE STREET
Frederick Hahn, *President-Director*

Fifty-nine years of continued success in training musicians

A class is now forming in the Ostrovsky Scientific Hand Development Course under the personal direction of Henri Ostrovsky. For particulars, consult the Registrar.

Pupils may register at any time **Early enrollment desirable**

For Year Book, Write
THE REGISTRAR

1617 Spruce Street **Pennypacker 5053**

BRANCHES:

West Philadelphia, 5132 Spruce Street — Germantown, 30 East Walnut Lane
Tioga, 1622 West Westmoreland Street — Glenside, Pa., 246 Cliveden Avenue
Columbia, Pa., 743 Locust Street

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

Brush and Needle Studio
LAMP SHADES
Old Glass Lamps and Bottles
206 S. CAMAC ST.
Special Order Service

The Little Watch Shop Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

---and books?
emma feldman
book & art shop
1232 locust street

Employers Favor College Graduates

The trend in modern business is to employ college graduates. They are better fitted for paying positions than men who had only a high school education. Parents cannot make any other investment for their sons that will bring such rich returns. We have three plans for assuring, without burden to you, that your infant son shall have a college education. *Send for booklet, "College Education Made Sure."*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square **Founded 1847** **Philadelphia, Pa.**

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

DIAMONDS
PEARLS

The resources of this Establishment which extend throughout the world in obtaining at first cost the finest Gems—

As Master Jewelers, celebrated for creating
Jewels of the utmost importance and beauty—

Should be considered when
selecting a Jewel.

The super-brilliancy of

THE POLISHED GIRDLE DIAMOND

(*patented Diamond cutting*)

Is not equalled—these marvelously beautiful Diamonds
are now favored for Important Jewels
and the Engagement Ring

The Barclay

RITTENHOUSE SQUARE EAST

HARRY TAIT—MANAGING DIRECTOR

Announcing

A Twenty-one Story Apartment House and Residential Hotel

to be sold on the

100% Cooperative Plan

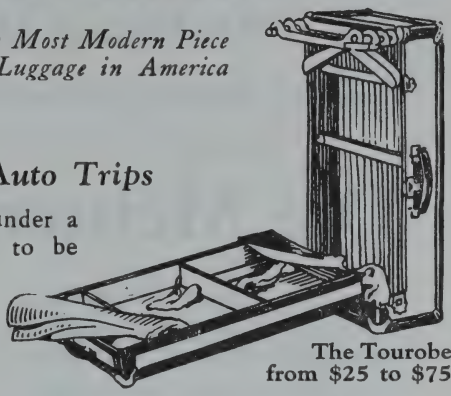
Early applicants may have Apartments of any number of rooms Housekeeping or Non-Housekeeping

Plans together with book describing the Apartments will be sent to those interested on application to the selling agent or your own broker

Selling Agent
Brown, Wheelock: Harris, Vought & Co., Inc.
1722 Rittenhouse Street, Philadelphia

TOUROBE

The Most Modern Piece of Luggage in America



Ideal for Auto Trips

Small enough to go under a berth. Light enough to be carried as a suit case. Special attachment for running board; waterproof covers.

The Tourobe from $25 to $75

Bains LUGGAGE THAT LASTS

1028 Chestnut St. —— 1516 Chestnut St.

SCHOOL OF MUSIC

of TEMPLE UNIVERSITY

1521 Locust Street, Philadelphia, Pa.

PUPILS MAY ENTER AT ANY TIME DURING THE YEAR

THADDEUS RICH, Mus. Doc., Dean. E. F. ULRICH, Associate Dean

TEACHERS' CERTIFICATES, DIPLOMAS, DEGREES

No high school education required except for the College course of music. All branches of music, Piano, Organ, Violin, Voice and all Orchestral instruments, from the children's department to the highest grade—private lessons.

Training for Opera (under Giuseppe Agostini)

Orchestral Instruments taught principally by member of Philadelphia Orchestra. Student recitals—Orchestral practice—Classes in Harmony and History of Music.

Dormitories. Branch Schools. Write for Catalog or Phone Stevenson 7603

School of Music of Temple University

1521 LOCUST STREET PHILADELPHIA, PA.

Philadelphia Civic Opera Company

Academy of Music

Thursday Evening, November 22nd, 1928
at 7.30 o'clock

Die Meistersinger

Wagner

Alexander Smallens, Conductor
Karl Schroeder, Stage Director
Fifty-five members of the Philadelphia Orchestra
All Philadelphia Chorus, eighty members

Prices 50 cents to $4.00

Special concessions to teachers and students. Tickets on sale at Heppe's, 1119 Chestnut Street, and 1112 Packard Building

Decorate with Artistic Lighting Equipment

Quaint
Lighting Fixtures & Lamps

THE
HORN & BRANNEN MFG CO.
Retail Sales Room
427-433 N. Broad Street

For Advertising Rates in this

PROGRAM

Apply to

HALLOWELL CO.

SHERIDAN BUILDING

Sansom Street at Ninth

Philadelphia, Pa.

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS
PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Seventh Pair of Concerts

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
NOVEMBER 16, at 2.30

SATURDAY EVENING
NOVEMBER 17, at 8.20

1928-1929

Evening wraps
and gowns . . .
of simplicity
and distinction

126 So. Eighteenth St
COR SANSOM

XVII-XVIII CENTURY ENGLISH FURNITURE

CONTEMPORARY PEWTER
SHEFFIELD PLATE . . SILVER
GLASS . . . . . PORCELAIN

ALFRED BULLARD
1925 MANNING STREET
SOUTH RITTENHOUSE SQUARE

a

Special Invitation

from Helena Rubinstein

Soon your beauty will face the most trying season of the year. It is essential that you begin *now* to protect your skin against the cold winds that bring crow's-feet . . wrinkles . . dry skin . . dry lips.

You who are in earnest about the care of your beauty, are most welcome to visit the Salons for a complete diagnosis and detailed advice on the home care of your skin and the art of make-up. There is no charge for this service.

And should you care to start your beauty regimen with a professional treatment the Valaze technique will prove a revelation to you.

Helena Rubinstein

PARIS Salon de Beaute Valaze LONDON

254 South 16th Street

For the harmonious perfection of your Beauty's ensemble, come to the Salon de Beaute Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

Head of Vocal Department
PASQUALE AMATO

Head of Violin Department
ISRAEL SIEKIERKA

VIOLIN • HARMONY • COUNTERPOINT • COMPOSITION

WM. F. HAPPICH
1520 Chestnut Street

ALFRED SEYDEN — *Violinist*
Studio: 508 Presser Building
Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

PHILADELPHIA CONSERVATORY OF MUSIC
Mrs. D. Hendrik Ezerman, *Managing Director*
216 SOUTH 20th STREET
Locust 1877

G. RUSSELL STRAUSS
TEACHER of SINGING
BARYTONE
1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART
BEN STAD, Director
44th at Chestnut Street
EVERGREEN 3959

The Sternberg School of Music 30 SOUTH TWENTY-FIRST STREET
Takes Pleasure in Announcing that
HARRY MAYER Has Been Added to the Faculty
MR. MAYER has just returned from six years of study and concert work in Europe. His concert tour included Berlin, Leipzig and Paris.
RITTENHOUSE 3634

Rittenhouse School of Music
265 South Nineteenth Street
Hermione Montanye, Director

PHILIP H. GOEPP
Instruction on two pianos privately or in class
Studio: 20 S. 21st Street

SUTOR SCHOOL of Music
Philadelphia
1712 Chestnut St.
Studio 419
Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271
Both Studios are equipped with a Visuola.

Bell Phone, Spruce 4724
MISS PINAUD
Specialists in Electrolysis
Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only
712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

WINIFRED ATKINSON
PIANIST
1716 Chestnut St. Locust 4980
Faculty: The Philadelphia Conservatory

Candle Cottage Antiques
A. I. R. MacCain
338 ALLEN LANE
Mt. Airy Philadelphia

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President,* 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President,* 811 Packard Building
Mrs. Charles W. Henry, *Vice-President,* Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary,* Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary,* 2116 Pine Street
Mrs. George Henderson, *Treasurer,* 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John Cadwalader
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. James D. Winsor, Jr

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President,* Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President,* 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President,* School Lane, Germantown
Miss Rossmassler, *Recording Secretary,* Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.,* 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer,* Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

NOAH SWAYNE

Philadelphia's Eminent Bass-Baritone
in a Different Kind of Recital

The Academy Foyer

WEDNESDAY EVENING, NOVEMBER 21, at 8.30

Tickets, $1.50 from George T. Haly, 1119 Chestnut Street

"A sympathetic voice, a remarkable bass-baritone, and an artistic execution of the richest possible variety."
– *Lokal Anzeiger, Berlin, July 11, 1928.*

"Noah Swayne, bass-baritone, has not merely a remarkable organ, but also an interpretation that stamps him as a great artist."
—*Paris Edition of the New York Herald, July 18, 1928.*

"A solo voice of rare quality, the rich bass of Noah Swayne."
—*London Morning Post, July 23, 1928.*

ZOFIA NAIMSKA

Concert Pianist Teacher

Opened her Studios in
PHILADELPHIA AND NEW YORK
Four Years ago with Lecshetizky

"Not only an excellent pianist but most capable by reason of her talent and musical intelligence to teach her art with the greatest success." — *Signed) Prof. Th. Lecshetizky*
"A really high class artist. Eminently qualified to teach."
—*I. I. Padcrewski*

Write or Phone to:

Farr Rucker, 2022 Walnut St., Philadelphia — Tel. Spruce 5056
Z. Naimska, 445 Riverside Drive, N. Y City, — Tel 7669 Cathedral

Green Parrot Tea Room
314 South Smedley Street
Between 16th & 17th—Spruce & Pine
LUNCHEONS TEAS DINNERS
Open Sunday, 5 to 7 o'clock
Bell Phone, Pennypacker 6620

THE PEASANT SHOP
EUROPEAN PEASANT CRAFT
ANTIQUE & MODERN
126 So. 17 STREET PHILADELPHIA

NEETER-BAREND CO.
Dealers in
Highgrade String Instruments and Bows
804 Pine Street, Philadelphia, Pa.
Phone Walnut 4627
432-83rd Street, Brooklyn, N. Y.
Phone Shore Rd. 1577

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Charles P. Blinn
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllys K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Miss Anna Katharine Stimson
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

Directors

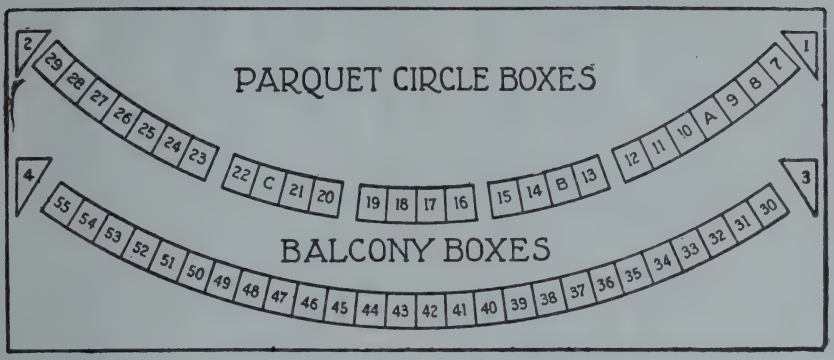
Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirz

for Entertainment and Entr'acte
the Evening Ensemble

HOUSE of WENGER

1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Thomas Leaming
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

The
Philadelphia Chamber String Simfonietta

FABIEN SEVITZKY, Conductor

1928—THIRD SEASON—1929

First Concert in Series of Three

BALLROOM OF THE BELLEVUE-STRATFORD

Wednesday Evening, November 21, at 8.15

PROGRAM

HANDEL		Concerto in G minor
VIVALDI		Sonata No. 6, in B flat major
SCHUBERT		Adagio
A. DUBENSKY	*(First Time)*	(a) From Old Russia (b) Gossips
ELGAR	*(First Time)*	Introduction and Allegro

STEINWAY PIANO VICTOR RECORDS

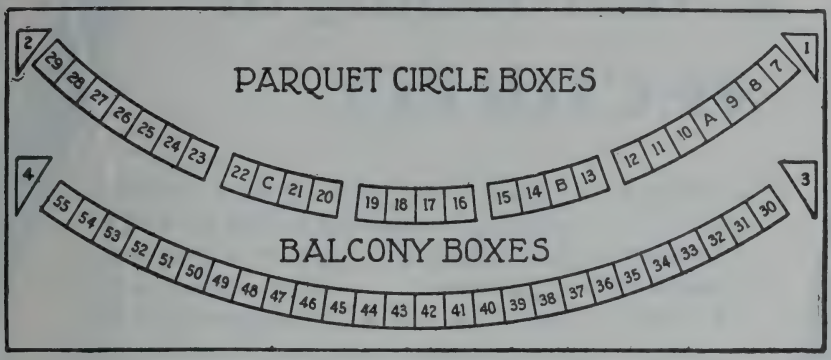
Tickets at Heppe's (George T. Haly), 1119 Chestnut St.

CONCERT MANAGEMENT ARTHUR JUDSON

Steinway Hall
New York

Packard Building
Philadelphia

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Edward W. Bok
19 Mr. Alex. Van Rensselaer
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mrs. Leander C. Claflin
Mrs. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

"that feeling of SECURITY"

All furs are not what they seem, at first inspection . . . . therefore, in choosing a coat or wrap, it is only good judgment to go to a house of established reputation . . . . whose every fur is backed by that reputation for highest quality, honest representation, faultless workmanship . . . . modish cut, and entire beauty and smartness of appearance.

Jacques Ferber Furs

1708 WALNUT STREET

Pauline Herman IMPORTER

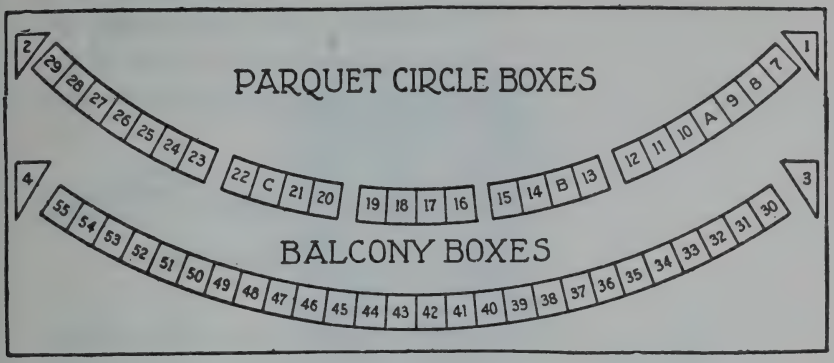
WALNUT AT 19TH RITTENHOUSE PLAZA

We Are Showing a New Selection of

FRENCH AND ORIGINAL HATS

That Reveal Individuality

The List of Box Holders for 1928-1929



MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory

LIVE in the heart of Philadelphia and still be far away from the noise of traffic—city dust and inconveniences. You can do that very thing in the modern twenty-two story

Rittenhouse-Plaza

APARTMENTS

N. W. Cor. Walnut and 19th Streets

Inspect our beautiful display apartments—with central refrigeration—incinerators—and every last-minute convenience and refinement

Six rooms—3 baths Eight rooms—4 baths

Our representative on premises

Mitchell Fletcher Co.

Park Farm Fruit Cake—$1.00 lb., 5 lb. cake $4.75

1628 Chestnut Street
12th & Market Streets } PHILA., PA.
5600 Germantown Ave.

WAYNE, PA.
ATLANTIC CITY, N. J.

SHUT-IN-SHOP

SHUT-IN-CRAFT

Initials Embroidered
Jigsaw Puzzles Cards

35 South 19th Street

Rittenhouse 4985

OTTO KELLER

Own Make Ice Cream

. . Cakes, Pastry and Candy . .

218 South 20th Street

Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE

We Deliver Anywhere

Penn Athletic Club

LOCUST AT EIGHTEENTH ST.

Philadelphia, Pa.

Telegraph Delivery Service

Bell, Pennypacker 1411

CAMPBELL-HICKIE

Negligees *Lingerie*

S. E. Cor. 17th and Walnut Sts.

Philadelphia

Orchestra Personnel—1928-1929

LEOPOLD STOKOWSKI
Conductor

First Violins

MISCHA MISCHAKOFF
Concertmaster
ALFRED LORENZ
LUIGI FERRARA
ALEXANDER J. THIEDE
ALEXANDER ZENKER
HARRY ALEINIKOFF
DAYTON M. HENRY
ISRAEL SIEKIERKA
JACOB SIMKIN
YASHA KAYALOFF
ALEXANDER HILSBERG
GRISHA MONASEVITCH
HENRY SCHMIDT
GEORGE BEIMEL
KALMAN SMIT
JOEL BELOV
ARTHUR B. LIPKIN
MARIUS THOR

Second Violins

DAVID DUBINSKY
IRVING BANCROFT
JOHN W. MOLLOY
A. GORODETZKY
DAVID COHEN
LOUIS FISHZOHN
MATTHEW J. MUELLER
DOMENICO BOVE
J. SAVITT
M. ROTH
EMIL KRESSE
S. DABROWSKI
SCHIMA KAUFMAN
MAX ZALSTEIN
LOUIS GESENSWAY
ANDRE CALLOT
DAVID MADISON
LOUIS GABOWITZ

Violas

SAMUEL LIFSCHEY
SAM ROSEN
HENRY J. MICHAUX
AMEDEE VERGNAUD
DAVID EPSTEIN
GUSTAVE A. LOEBEN
MAURICE KAPLAN
EDWARD MURRAY
PHILIP NEETER
RUDOLPH ENGEL
GORDON KAHN
WM. S. GREENBERG
ALEXANDER GRAY
TIBOR SERLY

Violoncellos

WILLEM VAN DEN BURG
WILLIAM A. SCHMIDT
ISADORE GUSIKOFF
B. GUSIKOFF
MILTON PRINZ
ADRIAN SIEGEL
DANIEL SAIDENBERG
SAM BELENKO
J. STERIN
JOHN GRAY
MORRIS LEWIN

Basses

ANTON TORELLO
A. HASE
FABIEN KOUSSEWITZKY
HEINRICH WIEMANN
VINCENT LAZZARO, JR.
MAX STRASSENBERGER
MATYAS PAULI
LOUIS BOEHSE
MARIO GARAFFONI
S. SIANI

Harps

VINCENT FANELLI, JR.
F. NICOLETTA

Flutes

W. M. KINCAID
JOSEPH LA MONACA
JOHN A. FISCHER
HANS SCHLEGEL

Oboes

MARCEL TABUTEAU
EDWARD RAHO
A. VICTOR LEONCAVALLO
LOUIS DI FULVIO

Clarinets

DANIEL BONADE
LUCIEN CAILLIET
PAUL ALEMANN
JULES J. SERPENTINI
Jules Cocozza
Louis Morris

Bassoons

WALTER GUETTER
JOHN FISNAR
F. DEL NEGRO
HERMAN MUELLER

Horns

ANTON HORNER
JOSEPH HORNER
OTTO HENNEBERG
ALBERT RIESE
CLARENCE MAYER
GEORGE WARDLE
Alfred Zoellner
William Koch

Trumpets

SOL. COHEN
SIGMUND HERING
HAROLD W. REHRIG
RUDOLPH ENGEL

Trombones

GARDELL SIMONS
PAUL P. LOTZ
C. E. GERHARD
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

PHILIP A. DONATELLI
HEINRICH WIEMANN

Tympani

OSCAR SCHWAR
EMIL KRESSE

Battery

BENJAMIN PODEMSKI
JAMES VALERIO

Celesta

GUSTAVE A. LOEBEN

Euphonium

HEINRICH WIEMANN
Chas. A. Norato

Librarian

HARRY A. WIEGAND

Orchestra Manager

DAVID DUBINSKY

THE STEINWAY THAT YOU BUY TODAY WILL SERVE YOUR CHILDREN'S CHILDREN

THAT'S the sort of piano the Steinway is—so well built, so skilfully constructed, that a lifetime of playing will not impair its lovely tone. For thirty, forty, or even fifty years it will serve you well. You need never buy another piano.

This means that you not only have the constant joy and companionship of the Steinway for yourself and your children, but when they are grown up, with children of their own, it will be a precious heirloom to pass on to them.

There is no need to wait another moment for your Steinway. A 10% first payment brings it to your home *at once*—and the balance will be distributed over a period of two years. . . . Select *your* instrument —today.

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, *and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.*

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

SEVENTH PAIR

Friday Afternoon
November 16

Saturday Evening
November 17

1928

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR

PROGRAM

WAGNER — Vorspiel, "Lohengrin"

SCHUBERT — "Unfinished" Symphony in B minor

I. Allegro moderato
II. Andante con moto

INTERMISSION

ROUSSEL — Concerto for Piano and Orchestra

I. Allegro molto
II. Adagio
III. Allegro con spirito

LUCIE CAFFARET

STRAUSS — "Tod und Verklärung"

The Steinway is the Official Piano of The Philadelphia Orchestra

Miss Caffaret Plays the Steinway Piano

The best shops of Europe and America are quite familiar to us, but as a first aid to men who would dress well we know of nothing better than our own shop at 1527 Walnut Street.

Call on us and let us suggest the individual mode of dressing that best suits you. We have been studying men and their needs for over eighty years. Let us give you the benefit of our experience.

HUGHES & MÜLLER

Established in 1848 at 338 High Street

1527 WALNUT STREET

PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building

S. E. Corner 15th and Chestnut Street

Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited. Certificates of Deposit Issued. Trusts of All Kind Executed. Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Prelude to "Lohengrin".....**Richard Wagner**

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner himself has left us his explanation of the poetic significance of the *Lohengrin* Prelude—music which, even in comparison with the work of his artistic maturity, when he had fully developed the subtler style of his "third period," still compels us to rank it with his major achievements as a tone-poet: music of shining and matchless beauty.

Here is Wagner's description of the imaginative conception that shaped its poetical form:[1]

"The Holy Grail was the costly vessel, out of which, at the Last Supper, our Saviour drank with His disciples, and in which His blood was received when out of love for His brethren He suffered upon the cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

* * *

"This miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favored men, was selected by the author of *Lohengrin* for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed to bring it forward as an object for the mental receptive power of his hearers.

"To the enraptured look of the highest celestial longing for love, the clearest blue atmosphere of heaven at first seems to condense itself into a wonderful, scarcely perceptible but magically pleasing vision; with gradually increasing precision the wonder-working angelic host is delineated in infinitely delicate lines as, conveying the holy vessel [the Grail] in its midst, it insensibly descends from the blazing heights of heaven. As the vision grows more and more distinct, as it hovers over the surface of the earth, a narcotic fragrant odor issues from its midst; entrancing vapors well up from it like golden clouds, and overpower the sense of the astonished gazer, who, from the lowest depths of his palpitating heart, feels himself wonderfully urged to holy emotions.

* * *

"As it approaches, the vision reveals itself to our entranced senses, and when at last the holy vessel shows itself in the marvel of undraped reality, clearly perceived, by him to whom it is vouchsafed to behold it, as the Holy Grail, which from out of its divine contents spreads broadcast the sunbeams of highest love, like the lights of a

[1] Translated by William Ashton Ellis.

"The Prelude to LOHENGRIN" says Leopold Stokowski

"is a powerful and beautiful expression of mystic chivalry. In form it is like an immense inverted pyramid. It starts softly—floating high—and gradually increases in richness and color and depth until it reaches a great climax which is like the apex of the pyramid; then gradually it dies away—until at the end it is floating high and softly in the clouds—like a dream fading."

THERE is something awesome, almost reverent about this composition. It seems unapproachable . . . music that we hear coming from another and a better world . . . shining, ethereal, celestial . . . music that creates in us a suspended ecstasy, a feeling of unstable tension like the super-saturated solution that will crystallize at the slightest touch.

This inexplicable beauty, this wondrous musical quality is brought out to the highest pinnacle of perfection by Leopold Stokowski when he directs the Philadelphia Orchestra in this masterpiece. You hear it now . . . and you are left in that same state of awed ecstasy. Drug-like it does not sate, but rather creates the desire for more. And *more* you may have, despite the isolated appearances of the *Lohengrin Prelude* on concert programs. The *same* Leopold Stokowski and the *same* Philadelphia Orchestra have made a superb recording of this *Prelude* on a Victor Red Seal Record. This recording was made right here in the Academy of Music and reproduces exactly the concert performance of that selection that you are now hearing. All the breath-taking qualities of this performance are superbly embodied in Dr. Stokowski's Victor Record of the *Lohengrin Prelude*. Hearing this record is a treat that all Philadelphia Orchestra enthusiasts will enjoy to the utmost.

heavenly fire that stirs all hearts with the heat of the flame of its everlasting glow, the beholder's brain reels—he falls down in a state of adoring annihilation. Yet upon him who is thus lost in love's rapture the Grail pours down its blessing, with which it designates him as its chosen knight; the blazing flames subside into an ever-decreasing brightness which now, like a gasp of breath of the most unspeakable joy and emotion, spreads itself over the surface of the earth and fills the breast of him who adores with a blessedness of which he had no foreboding. With chaste rejoicing, and smilingly looking down, the angelic host mounts again to heaven's heights; the source of love, which had dried up upon the earth, has been brought by them to the world again—the Grail they have left in the custody of pure-minded men, in whose hands its contents overflow as a source of blessing—and the angelic host vanishes in the glorious light of heaven's blue sky."

Symphony in B minor ("Unfinished").....Franz Schubert

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

Schubert, who was almost the age of his contemporary, Shelley, composed his B minor Symphony in the year of Shelley's death. Like Shelley, he was too well-beloved of the gods; Shelley died at thirty, Schubert at thirty-one. Schubert left behind him personal effects valued at a little over twelve dollars, and some of the loveliest music in existence. A few coats, waistcoats, trousers, shoes, shirts, cravats, handkerchiefs, socks, one hat, one towel, one sheet, two "bed-cases," one mattress, one bolster, one quilt, and a quantity of manuscripts appraised by the official inventory at 10 florins,[3] constituted his material possessions. Within a year of his death he had been unable to afford a seventeen-cent dinner, and he was selling immortal songs for about the present equivalent of four street-car fares. As Sir George Grove observes, "beside this, the poverty of Mozart—the first of the two great musicians whom Vienna has allowed to starve—was wealth."

* * *

He turned out masterworks with staggering casualness. "When I have done one piece I begin the next," he remarked simply to a visitor. In one morning he wrote six of the songs in the *Winterreise*. He composed nearly 1000 works in thirteen years; and "at an age when Beethoven had produced one symphony," as Sir George observes, "Schubert had written ten."

Almost all of the finer Schubert—his tenderness, his candor, his fragrance, his limpidity, his melancholy, his sense of drama—may be found in the B minor Symphony. It was begun in his twenty-sixth year (in October, 1822), and he lived six years longer; yet only the Allegro, the Andante and fragments of the Scherzo survive.

---

[3] Equivalent to 8s. 6d., according to Sir George Grove's figuring; or about two dollars.

Dr. Karl Muck . . .

records Wagner for the Phonograph. Five wonderful records by The State Opera Orchestra of Berlin under Dr. Muck's direction.

Parsifal—Prelude to Act I (2 Records), Die Meistersinger Overture (2 Records) and Gotterdammerung-Siegfried's Funeral March (1 Record). These Records are Electrically Recorded and are priced at $2.00 each.

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Pequignot
Jewels

908-09-10-11
Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3
Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

The music is as spontaneous, as sincere, as affecting, as anything he ever wrote. There is grief in it, and protest. Not many things more dolorous are to be found in that insurpassably woeful threnody, likewise in B minor—Tschaikowsky's *Pathétique*—than the mournful passage in the first movement of the *Unfinished* where the wailing phrase sung by the violins is given in imitation by the violas and bassoons. Schubert's sorrow is graver, more reticent, than Tschaikowsky's: it has nothing of that anguished abandonment which makes the Finale of the *Pathétique* so intolerable to those who can still listen to it with unresentful ears. Yet Schubert's grieving in certain moments of this Symphony is unmistakable. If Sir George Grove chooses to find here "the history of cruel disappointments and broken hopes," who can say that the evidence is against him?

* * *

There is much else in the *Unfinished,* however, besides melancholy brooding. Mr. Edmondstoune Duncan, in his devoted study of Schubert, is reminded by this symphony of "salt-flavored breezes," the "pulsation of waves" and "the freedom and expanse which a wilderness of waters convey to the mind"—though he hastens to say that he does not impute any such pictorial intentions to Schubert. Yet, in discussing the free fantasia, he finds in the music such "mystic sounds" as may be heard "in some desolate place where the tide breaks complainingly over the low-lying rocks. It is as a song of forgotten ages; it touches on the mystery of life and death, the yearning of man, the futility of despair." Others have found in the famous 'cello theme of the first movement "the most charming melody in all music"; and Philip Hale, in an incomparable essay on Schubert, published many years ago, did not hesitate to say of the first movement of the B minor that "there is nothing of more complete, well-rounded beauty in the literature of music."

* * *

Schubert left in manuscript a fragmentary sketch, written for piano, of the third movement of the Symphony. This sketch is one of the treasures in the possession of the Gesellschaft der Musikfreunde in Vienna. It opens with a vigorous and exuberant theme in E minor, *Allegro,* 3-4 time. This is developed for 114 measures (in some of the measures only the treble part is written out). Schubert has outlined, for the upper voice only, sixteen measures of the Trio. There the manuscript breaks off abruptly. There is also a manuscript sketch for the orchestration of the first nine bars of the Scherzo. The opening theme is scored for a unison of the full orchestra, *fortissimo.* An oboe solo, *p,* with string accompaniment, begins at the eight measure, where the key modulates to B major. There are only two measures of this solo, and there the sketch comes to an end.

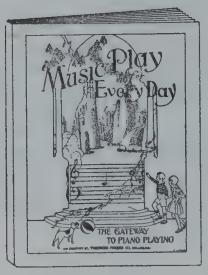
* * *

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere
Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING



The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company
OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed.

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

A daring gentleman in Berlin, one August Ludwig,[4] "completed" Schubert's Unfinished Symphony by supplying it with two movements of his own composition, a "Philosophen-Scherzo," and a Finale described by Herr Ludwig as a "March of Fate." The "completed" work, two movements by Schubert, two by August Ludwig, was performed at a Philharmonic concert in Berlin, December 8, 1892.

Concerto for Piano and Orchestra, Op. 36.....Albert Roussel

(Born at Turcoing, Dept. du Nord, France, April 5, 1869; now living in Paris.)

This concerto was completed in the summer of 1927, in Normandy, and is still unpublished. The score is dedicated to Lucie Caffaret. The first performance of the Concerto was in June of the present year, at Paris, with Alexander Borowsky as soloist. The three movements comprise an opening Allegro, a slow movement, Adagio, and a Finale in varying tempi. There is no key designation in the score, but the central tonality is C major.

Over a figure in the bass which accents as a sort of *basso ostinato* the notes G and C, the piano announces the chief theme (*Allegro molto,* 3-4) against ascending and descending chromatic unison phrases for the orchestra, which later assume importance. The opening theme is then transferred to the orchestra, against arpeggios for the piano. The orchestra sings a gentler subject (*Poco meno Allegro*) with embroidery by the solo instrument. There is a crescendo, and the piano, *fortissimo,* takes over the second section of this theme. Another cantabile subject is delivered by the orchestra, and the rising and falling chromatic phrases are heard again. The development is brief. An accelerando passage of chords that ascend chromatically brings a *fff* on the chief theme. Two bars of unison octaves, *pp,* end the movement.

The slow movement opens *Adagio,* 2-4, *ppp,* with a dissonant double pedal (a minor ninth—B in the bass, C in the treble), sounded by the orchestra and piano. The orchestra alone propounds a subject which is later taken up by the piano. The chief melodic burden of the first part of this movement is laid upon the orchestra, until a *poco ritardando* introduces a section marked *bien chanté,* in which the piano exercises its lyric function in a new subject. This soon enlists the orchestra, and a *fortissimo* climax, *piu mosso,* is reached. The orchestra's first theme is then recalled by the piano. Fifteen measures for the orchestra alone lead to a *Lento,* in which the second and song-like theme is again delivered by the piano, unaccompanied.

---

[4] August Ludwig, composer and commentator, was born at Waldheim, Saxony, January 15, 1865, and studied at Cologne and Munich. He has composed orchestral pieces, a comic opera, and smaller works, and has published various writings about music.

"WE HAD OUR OWN TURKEY TO CARVE"

DON'T tell me, my boy, that I can't carve a turkey. I *did* it—last year! The biggest, fattest, plumpest bird this side of the Mississippi. What's more, I'm going to do it again this year. We're here for the holidays—over Thanksgiving. . . . Funny, I expected the weather to be rough, but it's as crisp and clear as you'd want. I've spent most of the day on the Ocean Deck reading to Mary, and dozing a bit. We each climb into a deck chair, throw a big steamer rug over us, and there we are! An afternoon of that certainly puts the finishing touches on a large appetite.

* * *

Thanksgiving reservations should be made early. . . . Further information about the hotels is contained in a booklet which we will gladly send you.

CHALFONTE-HADDON HALL

ATLANTIC CITY

American Plan

LEEDS AND LIPPINCOTT COMPANY

The orchestra enters for the last half-dozen bars, in which the indeterminate tonality of the movement is finally resolved in a concluding E-flat major triad.

The orchestra alone begins the Finale (*Allegro con spirito,* 4-4, C major) with a staccato subject in the bass. At the tenth measure, the piano introduces a counter-subject. For a dozen bars the orchestra is heard alone, the piano reentering with heavily accented chords in syncopated rhythm which rise through the interval of an octave by steps of major and minor thirds, while the orchestra sounds against them the second of the opening themes. Still another and powerfully decisive subject is heard from the orchestra, then, *fff,* for the piano. The tempo changes to *Presto,* the orchestra bringing forward a new subject in G major. Suddenly the pace slows to *Andantino,* and the orchestra alone sings an expressive variant of the second subject. The reentrance of the piano brings back the original tempo, and a *fortissimo* trill leads to a return of the Presto subject, now for the piano. There is a cadenza for the piano, *Vivace,* and a brilliant close.

* * *

This is the second work by Roussel performed this season by the Philadelphia Orchestra: his *Concert pour petit Orchestre,* Op. 34, was introduced by Mr. Stokowski at the opening concerts, October 5th-6th.

Tone-Poem, "Tod und Verklärung" ("Death and Transfiguration"), Op. 24.....Richard Strauss

(Born at Munich, June 11, 1864; now living in Vienna.)

When *Tod und Verklärung* was performed for the first time in London, a generation ago,[5] it was heard with unmitigated rage by the exhilarating John F. Runciman, who swore that "here indeed is the music of the future—the very far future." "If ever," he declared, "this kind of music becomes acceptable to the people at large, then may I not be here to see and hear." Well, he is not, alas, "here to see and hear"—Mr. Runciman, a writer of uncommon force and imagination, disconcertingly honest, died in 1916, to the serious loss of the art of criticism. Meanwhile, "this kind of music" has, it is vividly obvious, become "acceptable to the people at large." *Tod und Verklärung,* once a work that took the breath of the conservatives by its seeming audacities of tonal speech, is now accepted as unprotestingly as the Overture to *Der Freischütz.* Certainly that which once seemed startling and outrageous has faded out of it; that which is nobly perturbing, nobly pitiful, remains.

---

[5] December 7, 1897.

Columbia-Kolster Viva-tonal — The Electric Reproducing Phonograph — "like life itself" — A triumph of sound reproduction and amplification.

Price $525

THE FINAL MIRACLE OF MUSIC

¶ This Viva-tonal Columbia instrument is nothing less than an absolute miracle. ¶ Place your hand upon the case—every fibre of the wood is vibrating—alive with music! Stand apart and shut your eyes—your whole body actually throbs with the impact of musical reality. You not only hear the music—you feel it. ¶ The element of superlative beauty is unmistakable—the beauty that pleases the eye no less than the new beauty that astounds the ear. ¶ Ask for Columbia Masterworks Catalog of Eighty-Seven Album Sets Comprising the Most Celebrated Works of the Great Composers.

H. ROYER SMITH COMPANY
10th and Walnut Streets

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.
11th and Market Streets

B. B. TODD
1306 Arch Street

C. J. HEPPE AND SONS
1117-19 Chestnut Street

Shubert Week—*Back to Melody*—Nov. 18-25
Organized by Columbia Phonograph Company

COLUMBIA

Here are the awe, the terror, the mysterious majesty of death, conceived in moods that are far from the resigned tranquility of Henley's consolatory balm:

> The ways of Death are soothing and serene,
> And all the words of Death are grave and sweet.

This music of death is at first dolorously wistful, then full of terror and delirium and despair, and it has moments of heart-shaking crisis.

* * *

The poet, said Henry James in his wonderful Preface to *The Wings of the Dove,* "essentially *can't* be concerned with the act of dying. Let him deal with the sickest of the sick, it is still by the act of living that they appeal to him, and appeal the more as the conditions plot against them and prescribe the battle. The process of life gives way fighting, and often may so shine out on the lost ground as in no other connection. . . ."

Possibly Mr. James was over-confident; for certainly the tone-poet of *Death and Transfiguration* is concerned, essentially and unequivocally, with "the act of dying." Mr. James seems to have had little esteem for that art which most men of letters regard indulgently as the concern of undeveloped minds; and he probably perceived only at rare intervals—if at all—that a musician might be a poet; yet he has, nevertheless, despite his somewhat dogmatic quibble, unwittingly indicated the spiritual subject-matter of Strauss' *Death and Transfiguration.*

* * *

Tod und Verklärung dates from 1888-89, and is the third of that extraordinary series of tone-poems wherewith Strauss affronted the academics of his day. *Macbeth* (1886-87) and *Don Juan* (1887-88) preceded it.

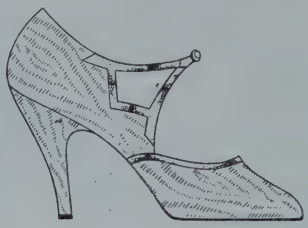
The music encloses the meditations of a poet brooding upon Death in its dual aspects: as the King of Terrors, the "Gray Henchman of Destiny," the minister of anguish and consternation and despair; and as the Great Deliverer—"eloquent, just and mighty." And out of this dramatic conception issues music that at the start is full of the agonizing fear of dissolution, and then august and triumphant, "exulting" (as Blake declared that only music could) "in immortal thoughts."

The score is prefaced by an unsigned poem. It was written by Strauss' friend and mentor, Alexander Ritter (1833-1896), after Ritter had come to know the work, and may be viewed as an authoritative exposition of the imaginative substance of Strauss' tone-poem —it has been stated, indeed, that Ritter was asked by Strauss to write the poem. Here are Ritter's lines, in a prose version by an anonymous British translator, published in London on the occasion of the first performance there of *Tod und Verklärung:*

* * *

I. MILLER

INSTITUTION INTERNATIONALE



Second Glances!

At any function, the foot that wears a slipper by I. Miller is the foot that draws that admiring second glance!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet—can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

Notes on the Program—Continued

A sick man lies upon his mattress in a poor and squalid garret, lit by the flickering glare of a candle burnt almost to its stump. Exhausted by a desperate fight with death, he has sunk into sleep; no sound breaks the silence of approaching dissolution, save the low, monotonous ticking of a clock on the wall. A plaintive smile from time to time lights up the man's wan features; at life's last limit, dreams are telling him of childhood's golden days.

* * *

But death will not long grant its victim sleep and dreams. Dreadly it plucks at him, and once again begins the strife; desire of life against might of death! A gruesome combat! Neither yet gains the victory; the dying man sinks back upon his couch, and silence reigns once more.

* * *

Weary with struggling, reft of sleep, in the delirium of fever he sees his life, unrolled before him, stage by stage. First, the dawn of childhood, radiant with pure innocence. Next, the youth who tests and practices his forces for manhood's fight. And then the man in battle for life's greatest prize: to realize a high ideal, and make it all the higher by his act—this the proud aim that shapes his course. Cold and scornful, the world heaps obstacle after obstacle in his path; deems he the goal at hand, a voice of thunder bids him "Halt!"—"Let each hindrance be thy ladder," thinks he. "Higher, ever higher mount!" And so he climbs, and so he urges, breathless with hallowed fire. All that his heart had ever longed for, he seeks it still in death's last sweat—seeks, but never finds it! Though now he sees it more and more plainly; though now it looms before him, he yet can ne'er embrace it wholly, ne'er put the last touch to his endeavor. Then sounds the iron stroke of Death's chill hammer; breaks the earthly shell in twain, enshrouds the eye with the pall of night.

* * *

But now from on high come sounds of triumph; what here on earth he sought in vain, from heaven it greets him: Deliverance, Transfiguration!

* * *

The verses conform to the expressional significance of Strauss' tone-poem in its four continuous sections, each one of which is concerned with a different phase of the spiritual drama of conflict and consummation that the music unfolds: At the beginning, the feverish sleep of the sick man as he lies on his poor bed exhausted by his fight with death—that sleep into which come dreams and childhood memories. Then follows the suddenly renewed and desperate contest. Once more there is a delusive reprieve, with thronging recollections of youth and manhood and heroic aspiration, cut short by the last, decisive onslaught of the Destroyer. And then, for epilogue, the Transfiguration—music of chantings and fulfillments.

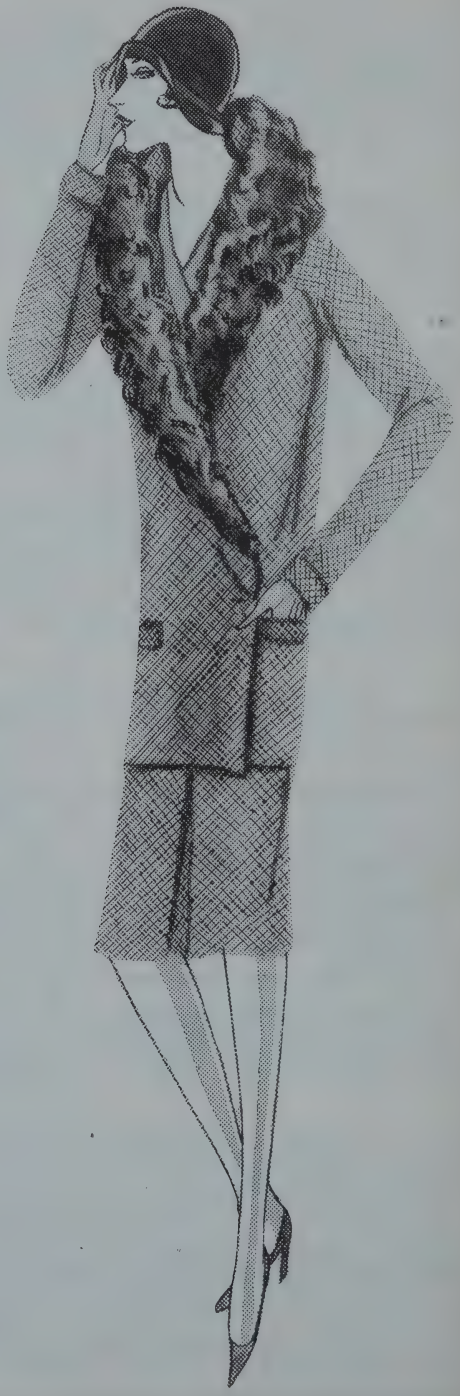
* * *

The slow, brooding introduction is full of the mood of hushed and ominous suspense (*Largo,* C minor, 4-4), with the muted strings, *pianissimo,* throbbing in a monotonously syncopated rhythm. Flute, oboe and clarinet, above harp arpeggios and a chord of the muted horns, suggest the smile of the sick man as he dreams. And then the oboe, followed by a solo violin, *con sordino,* unfolds a melody of singular tenderness—one of the most enamoring of Strauss' themes.

But this interlude of dreams and memories is brief—the sinister syncopations of the "Death" theme are muttered by the horns above

The Blum Store

chestnut at thirteenth



tweed ensembles

are tremendously important for town and counrry

model pictured

59.75

in tan or gray

a double-bass tremolo, and suddenly the Terror is at the throat of the sick man, with a violent onslaught of the orchestra (*Allegro molto agitato,* C minor). An agitated figure in the basses—the "Fever" theme, as it has been called—struggles upward, against the threatening rhythm of the "Death" motive in the wood-wind, and the full orchestra hurls itself, *fff,* upon a harshly menacing theme that recurs again and again in the brass. At the height of the contest the first rumors of the "Transfiguration" theme are heard in the solemnly ascending octaves of the brass, 'celli and violas.

* * *

The tension is relaxed; Death seems to relent. And now, above arpeggios of the violins and violas, we hear again in the wood-wind, then for solo strings, the lovely childhood theme (G major), followed by a new and charmingly buoyant phrase, harmonized in thirds and sixths for the harp and wood-wind, as the dying man recalls the games and endeavors of his youth. This in turn is succeeded by a passionately stressful theme in B major (introduced by a fiery unison passage for the first and second violins)—a melody of superb and typically Straussian beauty, whose eager triplets sweep through the orchestra with constantly increasing urgency as the deluded dreamer recalls the strivings and aspirations of his maturity. But the terrifying rhythm of the Death motive thunders its "Halt!" more and more threateningly in the trombones and timpani. A mighty climax on the "Transfiguration" theme sinks brokenly before it completes itself, like a revelation half disclosed; there is a decrescendo, a moment of tense quiet, and then the short and final struggle, with a panicky and breathless flight of the strings and wood-wind against a gasping diminuendo of the brass and drums, and a stroke of the tam-tam as the wildly beating pulse of the music slackens and dies.

* * *

Then, out of the momentous quiet (*Moderato,* C major) emerges an increasing chant, a gradual and suffusing radiance. Slowly—at first in the low horns—the theme of liberation and apotheosis shapes itself into completeness. Note by note the transfiguration is accomplished—"and when he is wrapped by the radiance, the bright one no longer sees dreams: then within him the bliss arises."

LUCIE CAFFARET, *Pianist*

LUCIE CAFFARET will make her debut with the Philadelphia Orchestra in the American premiere of the Roussel Piano Concerto. At the age of eleven, Miss Caffaret won first prize at the Paris Conservatoire, and since that time she has appeared in public in France, Switzerland, Spain and Germany. She has been soloist with the Colonne, Lamoureux, and Societe des Concerts a Paris orchestras, and at the Royal Court concerts in Dresden. In 1923 she gave, in Paris, a series of ten recitals illustrating the history of piano music. Two years later Miss Caffaret undertook a tour of the principal cities of Europe, playing in Berlin, Vienna, London, Warsaw, Budapest. Her first American appearances took place last season, when she played in New York, Boston and Chicago.

While You Are Enjoying The Orchestra–

—the burglar may be making off with the valuables you left "safe" at home—or fire may be destroying them.

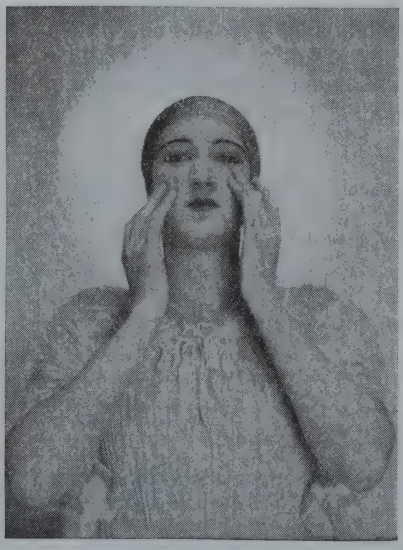
But you can put them beyond the possibility of both these risks—in our conveniently located Safe Deposit Vaults.

Boxes range from $5 to $250 a year; there are 35 coupon rooms where you can review the contents of your box in comfort and privacy.

Main Office:
Broad—Chestnut
—Sansom

WORLD'S OLDEST TITLE COMPANY
The
Real Estate-Land Title & Trust Company

Downtown Office:
517 Chestnut
Street



When you use Elizabeth Arden's Preparations according to the methods carefully evolved by Miss Arden herself, the health and clear beauty of your skin are as assured as if you were working under Miss Arden's personal supervision.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for appointment
RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*
673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
November 23
At Two-Thirty

Next Week's Program

Saturday
November 24
At Eight-Twenty

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*

CASINIÈRE — "Hercule et les Centaures"

VILLA-LOBOS — Danses Africaines

BACH — Suite No. 2, in B minor

BACH — Prelude in E flat minor

BACH — Toccata and Fugue in D minor

Program for Third Monday Evening Concert
November 19

WAGNER — Vorspiel, "Lohengrin"

MIGOT — "Le Paravent de Laque aux Images"

CASINIÈRE — "Hercule et les Centaures"

SCHUBERT — "Unfinished" Symphony in B minor

I. Allegro moderato
II. Andante con moto

Died at Vienna, November 19, 1828

STRAUSS — "Tod und Verklärung"

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY *Afternoons at 2.30*	SATURDAY *Evenings at 8.15*	MONDAY *Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 24 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Jan. 25-26	OSSIP GABRILOWITSCH
Feb. 1-2-4	BERNARDINO MOLINARI
Feb. 8-9 to Mar. 1-2	SIR THOMAS BEECHAM
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS *

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Vladimir Horowitz, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.30, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

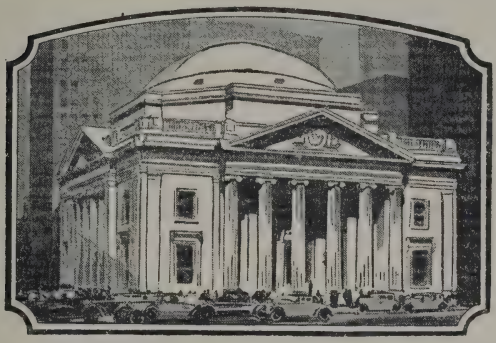
BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.

When Even The Soundest Investments Show A Loss

One of a Series of Informative Advertisements Dealing with Financial Subjects—Issued by Girard Trust Company



Chartered 1836

THE selection of a safe and profitable investment is by no means an easy matter. So many factors must be taken into consideration and so intimate a knowledge of the investment market is necessary, that the investment of funds has long been recognized as a task calling for highly specialized knowledge.

However, even after funds have been well invested, only by constant vigilance can we guard ourselves against possible losses.

Let us cite a case in point.

A capable business man, serving as Executor and Trustee of an estate, was obliged to be out of town from time to time for considerable periods.

The estate owned stock in a large corporation whose assets were segregated by court order. Failure to take advantage of the terms of this order within the specified time resulted in a loss of $43,000 on this one investment.

Had a Trust Company been managing the estate instead of an *individual* trustee, such a loss could scarcely have occurred. One of its daily routine duties is the checking up of any changes in status of securities owned by estates in its care.

The business man, more than anyone else, will appreciate the value of a Trust Company Executor or Trustee with whom "investments" is a principal business, not a side issue.

A booklet outlining the advantages and economies of Trust Company management of estates will be mailed on request

GIRARD TRUST COMPANY

BROAD AND CHESTNUT STREETS · · PHILADELPHIA

PEARLS

A significant collection at all times. *But now,* when wedding gifts are current and Christmas remembrances an immediate prospect, choice may be made from pearl necklaces and necklace pearls of utmost magnificence.

J. E. CALDWELL & CO.

·· Jewelry · Silver · Watches · Stationery ··

Chestnut Street at Juniper

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
NOVEMBER 23-24

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY
1617 SPRUCE STREET
Frederick Hahn, *President-Director*

Fifty-nine years of continued success in training musicians

A class is now forming in the Ostrovsky Scientific Hand Development Course under the personal direction of Henri Ostrovsky. For particulars, consult the Registrar.

Pupils may register at any time **Early enrollment desirable**

For Year Book, Write
THE REGISTRAR

1617 Spruce Street **Pennypacker 5053**

BRANCHES:

West Philadelphia, 5132 Spruce Street
Germantown, 30 East Walnut Lane
Tioga, 1622 West Westmoreland Street
Glenside, Pa., 246 Cliveden Avenue
Columbia, Pa., 743 Locust Street

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
LAMP SHADES
Old Glass Lamps and Bottles
206 S. CAMAC ST.
Special Order Service

---and books?
emma feldman
book & art shop
1232 locust street

A Home and Not a Millstone

That home which you and your wife so much love and of which you are so proud—is it mortgaged? If so, let us tell you of a simple plan for paying the mortgage whether you go or whether you live. Let us carry the burden, and give assurance that the home will be preserved for your family if you go and be made free of encumbrance if you live. Three plans. *Send for booklet, "Safe Though Mortgaged."*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square **Founded 1847** **Philadelphia, Pa.**

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

PEARLS

Necklaces and Single Pearls

This collection of Jewels is now complete, containing many exclusive Gems of great beauty and worthy of immediate inspection.

THE POLISHED GIRDLE DIAMOND

Perfection, brilliancy and color—comparison with any other Diamond invited—the Polished Girdle Diamond (patented cutting) is more beautiful and brilliant, not more expensive.

EMERALDS

The scarcity, and demand for the Emerald is ever increasing—*the specimens in this Establishment are almost unmatchable.*

SAPPHIRES — RUBIES

Sapphires are so gorgeously beautiful that it is easy to understand their increasing popularity—*this collection is surpassingly complete.*

The Barclay

RITTENHOUSE SQUARE EAST

HARRY TAIT—MANAGING DIRECTOR

Announcing

A Twenty-one Story Apartment House and Residential Hotel

to be sold on the

100% Cooperative Plan

Early applicants may have Apartments of any number of rooms Housekeeping or Non-Housekeeping

Plans together with book describing the Apartments will be sent to those interested on application to the selling agent or your own broker

Selling Agent
Brown, Wheelock: Harris, Vought & Co., Inc.
1722 Rittenhouse Street, Philadelphia

Philharmonic-Symphony Society
OF NEW YORK

WILLEM MENGELBERG, *Conductor*

Second
Subscription Concert

Monday Evening
DECEMBER 3
at 8.15 o'clock

Academy of Music

PROGRAM

CHERUBINI	Overture, "Anacreon"
BLOCH	Symphony, "Israel"
BRAHMS	"Variations on a Theme of Haydn"
BERLIOZ	Three Movements from "La Damnation de Faust"

The Steinway is the Official Piano of the Philharmonic-Symphony Society

Tickets at Heppe's (George T. Haly), 1119 Chestnut St.

CONCERT MANAGEMENT ARTHUR JUDSON
Packard Building, Philadelphia — Steinway Hall, New York

Philadelphia Civic Opera Company

Academy of Music

1928–SEASON—1929

Monday Evening, December 10, 1928, at 8.15 o'clock

CAVALLERIA RUSTICANA

TURIDDA	NORBERTO ARDELLI
ALIFIO	ALFREDO GANDOLFI
SANTUZZA	PAULINE LAWN
LOLO	MAYBELLE MARSTON
MAMA LUCIA	MANILA RESSLER

PAGLIACCI

NEDDA	IRENE WILLIAMS
CANIO	IFOR THOMAS
TONIO	IVAN IVANTZOFF
SILVIO	NELSON EDDY
BEPPO	ALBERT MAHLER

ALEXANDER SMALLENS, Conductor
KARL T. F. SCHROEDER, Stage Director
Costumes and Scenery furnished by the Consolidated Theatrical Costume Company of New York City
Fifty-five members of the Philadelphia Orchestra, all Philadelphia chorus

Prices 50¢ to $4.00

Tickets on sale at Heppe's, 1119 Chestnut St. and 1112 Packard Building

Decorate with Artistic Lighting Equipment

Quaint
Lighting Fixtures & Lamps

THE
HORN & BRANNEN MFG CO.
Retail Sales Room
427-433 N. Broad Street

For Advertising Rates in this

PROGRAM

Apply to

HALLOWELL CO.

SHERIDAN BUILDING

Sansom Street at Ninth

Philadelphia, Pa.

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS

PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Eighth Pair of Concerts

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
NOVEMBER 23, at 2.30

SATURDAY EVENING
NOVEMBER 24, at 8.20

1928-1929

Evening wraps
and gowns . . .
of simplicity
and distinction

126 So Eighteenth St
COR SANSOM

XVII-XVIII CENTURY ENGLISH FURNITURE

CONTEMPORARY PEWTER
SHEFFIELD PLATE . . SILVER
GLASS . . . . . PORCELAIN

ALFRED BULLARD
1925 MANNING STREET
SOUTH RITTENHOUSE SQUARE

Visit

the Salons of
Helena Rubinstein
for a Beauty Analysis

HELENA RUBINSTEIN studies your individuality and offers detailed advice on home treatments and the art of personality make-up.

Benefit by Helena Rubinstein's knowledge of the science and the art of beauty. Her world renowned treatments spell the banishment of crow's-feet, wrinkles, double chin, large pores and blackheads. Her cosmetic masterpieces accent your beauty to the point of perfection!

Even one Helena Rubinstein treatment, plus regular home treatments, will yield you long-lasting beauty and youthfulness.

For the harmonious perfection of your Beauty's ensemble, come to the Salons de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

Helena Rubinstein
PARIS LONDON

254 South 16th Street

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931
Mrs. William W. Arnett
William Philip Barba
Edward W. Bok
John F. Braun
James Crosby Brown
Cyrus H. K. Curtis
Evan Randolph
William Jay Turner

Term Expires 1929
Robert K. Cassatt
Samuel S. Fels
Charles D. Hart
H. McKean Ingersoll
John H. Ingham
C. Hartman Kuhn
Effingham B. Morris
Owen J. Roberts

Term Expires 1930
Samuel R. Rosenbaum
Miss Anne Thomson
Alexander Van Rensselaer
Mrs. L. Howard Weatherly
Joseph E. Widener
Miss Frances A. Wister
Charlton Yarnall
Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

Head of Vocal Department
PASQUALE AMATO

Head of Violin Department
ISRAEL SIEKIERKA

VIOLIN · HARMONY · COUNTERPOINT · COMPOSITION

WM. F. HAPPICH
1520 Chestnut Street

ALFRED SEYDEN — *Violinist*
Studio: 508 Presser Building

Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

PHILADELPHIA CONSERVATORY OF MUSIC
Mrs. D. Hendrik Ezerman, *Managing Director*
216 SOUTH 20th STREET
Locust 1877

G. RUSSELL STRAUSS
TEACHER of SINGING
BARYTONE
1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART
BEN STAD, Director
44th at Chestnut Street
EVERGREEN 3959

The Sternberg School of Music
30 SOUTH TWENTY-FIRST STREET
Takes Pleasure in Announcing that
HARRY MAYER Has Been Added to the Faculty
MR. MAYER has just returned from six years of study and concert work in Europe. His concert tour included Berlin, Leipzig and Paris.
RITTENHOUSE 3634

Rittenhouse School of Music
265 South Nineteenth Street
Hermione Montanye, Director

PHILIP H. GOEPP
Instruction on two pianos privately or in class
Studio: 20 S. 21st Street

SUTOR SCHOOL of Music
Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Both Studios are equipped with a Visuola.

Bell Phone, Spruce 4724

MISS PINAUD
Specialists in Electrolysis
Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only
712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

WINIFRED ATKINSON
PIANIST
1716 Chestnut St. Locust 4980
Faculty: The Philadelphia Conservatory

Candle Cottage Antiques
A. I. R. MacCain
338 ALLEN LANE
Mt. Airy Philadelphia

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President,* 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President,* 811 Packard Building
Mrs. Charles W. Henry, *Vice-President,* Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary,* Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary,* 2116 Pine Street
Mrs. George Henderson, *Treasurer,* 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John Cadwalader
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. James D. Winsor, Jr

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

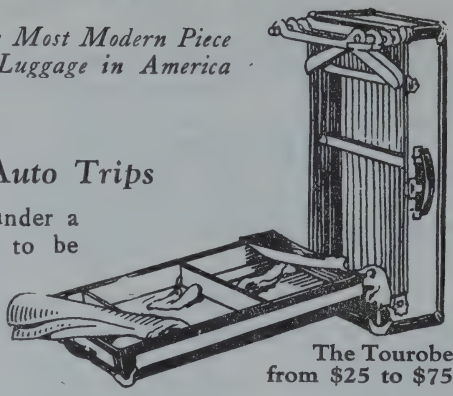
Countess of Santa Eulalia, *President,* Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President,* 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President,* School Lane, Germantown
Miss Rossmassler, *Recording Secretary,* Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.,* 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer,* Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

TOUROBE

The Most Modern Piece of Luggage in America



The Tourobe from $25 to $75

Ideal for Auto Trips

Small enough to go under a berth. Light enough to be carried as a suit case. Special attachment for running board; waterproof covers.

Bains LUGGAGE THAT LASTS

1028 Chestnut St. —— 1516 Chestnut St.

ZOFIA NAIMSKA

Concert Pianist Teacher

Opened her Studios in
PHILADELPHIA AND NEW YORK
Four Years ago with Lecshetizky

"Not only an excellent pianist but most capable by reason of her talent and musical intelligence to teach her art with the greatest success." —(*Signed*) *Prof. Th. Lecshetizky*

"A really high class artist. Eminently qualified to teach." —*I. I. Paderewski*

Write or Phone to:

Farr Rucker, 2022 Walnut St., Philadelphia — Tel. Spruce 5056
Z. Naimska, 445 Riverside Drive, N. Y. City, — Tel 7669 Cathedral

Green Parrot Tea Room

314 South Smedley Street
Between 16th & 17th—Spruce & Pine

LUNCHEONS TEAS DINNERS
Open Sunday, 5 to 7 o'clock
Bell Phone, Pennypacker 6620

THE PEASANT SHOP

EUROPEAN PEASANT CRAFT
ANTIQUE & MODERN

126 So. 17 STREET PHILADELPHIA

NEETER-BAREND CO.

Dealers in

Highgrade String Instruments and Bows

804 Pine Street, Philadelphia, Pa.
Phone Walnut 4627

432-83rd Street, Brooklyn, N. Y.
Phone Shore Rd. 1577

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Charles P. Blinn
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllys K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Miss Anna Katharine Stimson
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

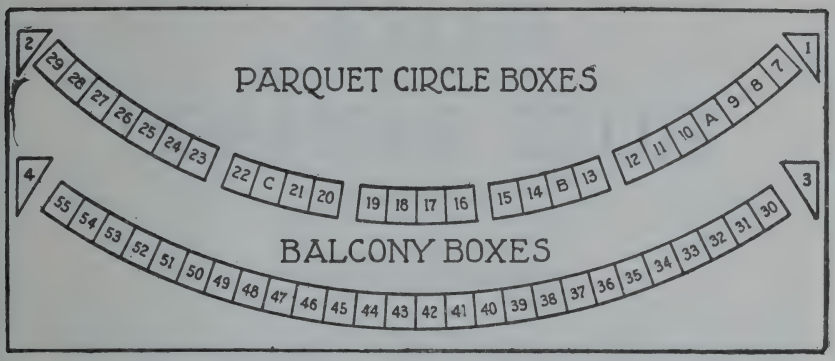
Directors

Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirz

for Entertainment and Entr'acte
the Evening Ensemble

HOUSE of WENGER
1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Thomas Leaming
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

RECITAL

TILLIE BARMACH

SOPRANO

Academy Foyer

Monday, November 26th, 1928, at 8.15 P. M.

Program

I.

Luoghi Sereni E Cari . . . . . *Donaudy*
Air D'Elisa "Tolomeo" . . . . . *Händel*
Non So Più Cosa Son "Le Nozze Di Figaro" . *Mozart*

II.

Alle Dinge Haben Sprache . . . . *Erich Wolff*
Botschaft . . . . . *Brahms*
Schlaf Liedchen . . . . . *Hermann*
Hat dich die Liebe berührt? . . . . *Marx*
All' mein Gedanken, mein Herz und mein Sinn . *Strauss*

III.

Zompa Llari Llira (Old Neopolitan) . Arr. *Giannini*
Hebrew Melody "Kaddisch" . . . . . *Ravel*
Nana . . . . . *De Falla*
Stornellatrice . . . . . *Respighi*
Ebben? Ne Andró Lontana—"La Wally" . *Catalani*

IV.

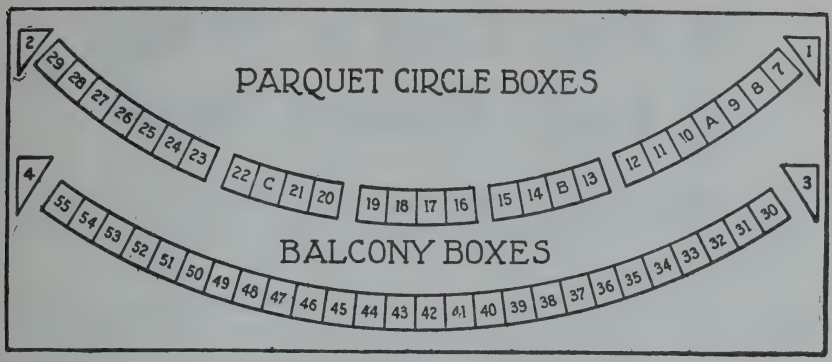
Shepherd! Thy Demeanour Vary . . Arr. *Wilson*
The Dark King's Daughter . . . . . *Crist*
In the Luxembourg Gardens "Paris Sketches" . *Manning*
O That It Were So . . . . . *Bridge*
A Song of Joy . . . . . *Douty*

STEINWAY PIANO USED

NICHOLAS DOUTY AT THE PIANO

CONCERT MANAGEMENT, ELKAN-VOGEL
1716 Sansom Street

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Thos. Raeburn White
19 Mr. Edward W. Bok
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mr. & Mrs. Leander C. Claflin
Mr. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

A Fine Coat or Wrap of Dark Eastern Mink

UNIVERSALLY becoming . . . warm, durable, and a fur that is equally smart for afternoon and evening, a mink coat has many uses, and it meets every situation well.

It is possible for you to select mink coats for less than you can at our establishment . . . but nowhere will you receive better pelts . . . selected, matched, and made with such skill and care . . . better workmanship, or more artistic and modish designs.

Jacques Ferber
Furs
1708 WALNUT STREET

May we show you these coats and wraps soon?

Pauline Herman
IMPORTER

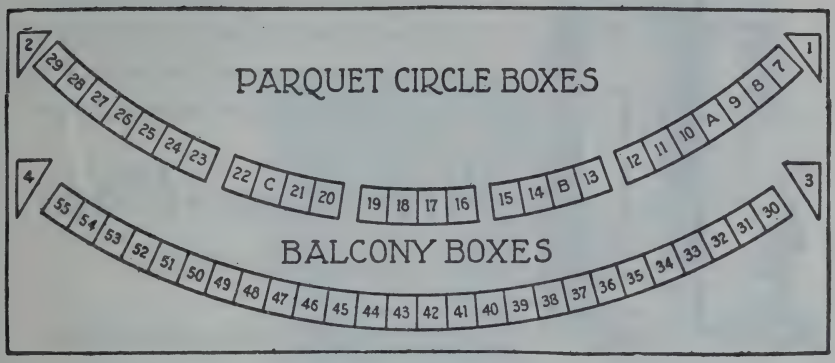
WALNUT AT 19TH RITTENHOUSE PLAZA

We Are Showing a New Selection of

FRENCH AND ORIGINAL HATS

That Reveal Individuality

The List of Box Holders for 1928-1929



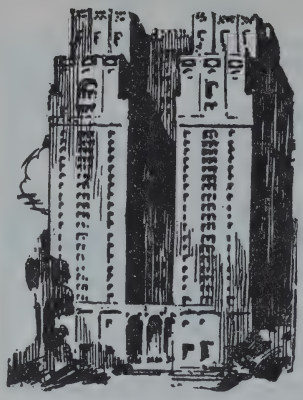
MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory



LIVE in the heart of Philadelphia and still be far away from the noise of traffic—city dust and inconveniences. You can do that very thing in the modern twenty-two story

Rittenhouse-Plaza

APARTMENTS

N. W. Cor. Walnut and 19th Streets

Inspect our beautiful display apartments—with central refrigeration—incinerators—and every last-minute convenience and refinement

Six rooms—3 baths Eight rooms—4 baths

Our representative on premises

Mitchell Fletcher Co.

Send for Descriptive Circular—

"Welcome Holiday Gifts"—$5.00 to $25.00

PHILADELPHIA—WAYNE—ATLANTIC CITY

SHUT-IN-SHOP

SHUT-IN-CRAFT

Initials Embroidered

Jigsaw Puzzles Cards

35 South 19th Street

Rittenhouse 4985

OTTO KELLER

Own Make Ice Cream

. . Cakes, Pastry and Candy . .

218 South 20th Street

Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE

We Deliver Anywhere

Penn Athletic Club

LOCUST AT EIGHTEENTH ST.

Philadelphia, Pa.

Telegraph Delivery Service

Bell, Pennypacker 1411

CAMPBELL-HICKIE

Negligees Lingerie

S. E. Cor. 17th and Walnut Sts.

Philadelphia

Orchestra Personnel—1928-1929

LEOPOLD STOKOWSKI
Conductor

First Violins

Mischa Mischakoff
Concertmaster
Alfred Lorenz
Luigi Ferrara
Alexander J. Thiede
Alexander Zenker
Harry Aleinikoff
Dayton M. Henry
Israel Siekierka
Jacob Simkin
Yasha Kayaloff
Alexander Hilsberg
Grisha Monasevitch
Henry Schmidt
George Beimel
Kalman Smit
Joel Belov
Arthur B. Lipkin
Marius Thor

Second Violins

David Dubinsky
Irving Bancroft
John W. Molloy
A. Gorodetzky
David Cohen
Louis Fishzohn
Matthew J. Mueller
Domenico Bove
J. Savitt
M. Roth
Emil Kresse
S. Dabrowski
Schima Kaufman
Max Zalstein
Louis Gesensway
Andre Callot
David Madison
Louis Gabowitz

Violas

Samuel Lifschey
Sam Rosen
Henry J. Michaux
Amedee Vergnaud
David Epstein
Gustave A. Loeben
Maurice Kaplan
Edward Murray
Philip Neeter
Rudolph Engel
Gordon Kahn
Wm. S. Greenberg
Alexander Gray
Tibor Serly

Violoncellos

Willem van den Burg
William A. Schmidt
Isadore Gusikoff
B. Gusikoff
Milton Prinz
Adrian Siegel
Daniel Saidenberg
Sam Belenko
J. Sterin
John Gray
Morris Lewin

Basses

Anton Torello
A. Hase
Fabien Koussewitzky
Heinrich Wiemann
Vincent Lazzaro, Jr.
Max Strassenberger
Matyas Pauli
Louis Boehse
Mario Garaffoni
S. Siani

Harps

Vincent Fanelli, Jr.
F. Nicoletta

Flutes

W. M. Kincaid
Joseph La Monaca
John A. Fischer
Hans Schlegel

Oboes

Marcel Tabuteau
Edward Raho
A. Victor Leoncavallo
Louis Di Fulvio

Clarinets

Daniel Bonade
Lucien Cailliet
Paul Alemann
Jules J. Serpentini
Jules Cocozza
Louis Morris

Bassoons

Walter Guetter
John Fisnar
F. Del Negro
Herman Mueller

Horns

Anton Horner
Joseph Horner
Otto Henneberg
Albert Riese
Clarence Mayer
George Wardle
Alfred Zoellner
William Koch

Trumpets

Sol. Cohen
Sigmund Hering
Harold W. Rehrig
Rudolph Engel

Trombones

Gardell Simons
Paul P. Lotz
C. E. Gerhard
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

Philip A. Donatelli
Heinrich Wiemann

Tympani

Oscar Schwar
Emil Kresse

Battery

Benjamin Podemski
James Valerio

Celesta

Gustave A. Loeben

Euphonium

Heinrich Wiemann
Chas. A. Norato

Librarian

Harry A. Wiegand

Orchestra Manager

David Dubinsky

THE STEINWAY THAT YOU BUY TODAY WILL SERVE YOUR CHILDREN'S CHILDREN

THAT'S the sort of piano the Steinway is—so well built, so skilfully constructed, that a lifetime of playing will not impair its lovely tone. For thirty, forty, or even fifty years it will serve you well. You need never buy another piano.

This means that you not only have the constant joy and companionship of the Steinway for yourself and your children, but when they are grown up, with children of their own, it will be a precious heirloom to pass on to them.

There is no need to wait another moment for your Steinway. A 10% first payment brings it to your home *at once*—and the balance will be distributed over a period of two years. . . . Select *your* instrument —today.

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, *and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.*

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

EIGHTH PAIR

Friday Afternoon
November 23

Saturday Evening
November 24

1928

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR

PROGRAM

CASINIÈRE — "Hercule et les Centaures"

VILLA-LOBOS — Dansas Caracteristicas de Indios Africanos

I. Farrapos
II. Kankukus
III. Kankikis

INTERMISSION

BACH — Suite No. 2, in B minor

I. Overture—Grave. Allegro. Lentement
II. Rondo
III. Sarabande
IV. (a) Bourrée I.
(b) Bourrée II.
V. Polonaise
VI. Badinerie. Rondo

Flutes:
Solo: William M. Kincaid
Ripieni: Joseph La Monaca
John A. Fischer
Hans Schlegel

BACH — Prelude in E flat minor

BACH — Toccata and Fugue in D minor

The Steinway is the Official Piano of The Philadelphia Orchestra

The continuous study of the making of men's clothes for three generations has given us a knowledge and an art that are exclusively our own and which enable us to confer a superior air of distinction to the garments we make.

The New Autumn and Winter materials have arrived from England and Scotland.

HUGHES & MÜLLER

Established in 1848 at 338 High Street

1527 WALNUT STREET

PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building

S. E. Corner 15th and Chestnut Street

Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited. Certificates of Deposit Issued. Trusts of All Kind Executed. Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Hercule et les Centaures: Tableau Symphonique: Yves de la Casinière

Available information concerning the music-maker who writes under the name signed to this score is excessively meagre. Yves de la Casinière is a Russian refugee now living in Paris, whose music was brought to the attention of Mr. Stokowski by a French acquaintance. His name and work are as yet unrecognized by the makers of contemporary biographical dictionaries and the compilers of catalogues—though it is of record that a sonata by Yves de la Casinière was performed by Mlle. Denyse Molié at a Société Nationale concert in Paris on January 2, 1927.

* * *

The work on this program was completed in 1926 and is still in manuscript. The subject which inspired the music is grouped among those "subordinate" labors of Hercules which are called *Parerga*. The first of them is the fight of Hercules with the Centaurs. These creatures are represented in mythology as inhabiting Mount Pelion in Thessaly. They led a wild and savage life, and are called "savage beasts" in Homer.[1] In later accounts they are represented as half horses and half men, and are said to have been the offspring of Ixion and Nephele (the rain-cloud). Hunting the bull on horseback was a national custom in Thessaly, and the Thessalians were celebrated riders. Hence may have arisen the fable that the Centaurs were half men and half wild horses.

* * *

The fourth of the Twelve Labors of Hercules was the destruction of the Erymanthian boar. This animal, which Hercules was ordered to bring alive to Eurystheus, had descended from Mount Erymanthus into Psophis. Hercules chased it through the deep snow, and having worn it out, he caught it in a net, and carried it to Eurystheus. But certain traditions place the hunt of the Erymanthian boar in Thessaly, and relate it to the fight with the Centaurs. In his pursuit of the boar, Hercules came to the Centaur Pholus, who had been the fortunate recipient of a cask of excellent wine from Dionysus. Hercules, indiscreetly eager, opened the cask, contrary to the wish of his host, and the seductive fragrance attracted the other Centaurs, who besieged the grotto of Pholus. Hercules drove them away, and they fled to the house of Chiron. Hercules, eager in his pursuit, wounded Chiron, his old friend, with one of his poisoned arrows, and Chiron died. Pholus likewise was wounded by one of the arrows, which struck his foot; and he, too, died.

* * *

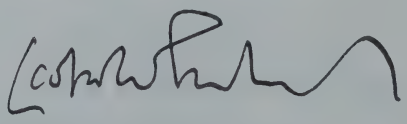
The composer of *Hercule et les Centaures* has given no verbal clues in his score to the particular aspects of the fable which suggested this "symphonic picture." The piece, which is scored for

[1] Lawson in his *Modern Greek Folklore and Ancient Greek Religion* (1910) has much to say of the Centaurs and their origin.

"ONE OF BACH'S *Supreme Inspirations!*"

WHAT more fitting selection could Leopold Stokowski have chosen for his farewell program than the magnificent *Toccata and Fugue in D Minor?* You Philadelphia Orchestra enthusiasts will always associate your grandest concert moments with some Stokowski orchestration of Bach. At some time or other the *Toccata* or the *Passacaglia* has sent your spirits soaring to unexplored heights right here in the "Academy." You have felt every word of Stokowski's own description of the selection you are hearing at this concert:

> "The *Toccata and Fugue in D Minor* of Bach is like a vast upheaval of Nature. It gives the impression of great white thunder-clouds—like those that float so often over the valley of the Seine—or the towering majesty of the Himalayas."
>
> "The *Fugue* is set in the frame of the *Toccata*, which comes both before and after. This work is one of Bach's supreme inspirations—the final cadence is like massive Doric columns of white marble."



Fortunately for all Philadelphia Orchestra "fans" the full grandeur of this composition may be experienced even when Stokowski is miles away. His own Victor Record of the *Toccata and Fugue* stands out as one of the very finest examples of recorded music ever achieved. It has received nation-wide acclaim from the most exacting critics. Do not fail to hear this record . . . and at the same time ask to hear Dr. Stokowski's record of the *Prelude in E Flat Minor* which is also on this program.

full modern orchestra, begins mysteriously (*Lent,* 12-8), with *pianissimo* tremolos and long-held chords of the divided strings, harp glissandi, and a frequently repeated motive in the flutes, with an underlying drum-roll; and the timpani have an ostinato figure. The pace becomes faster and faster; other orchestral voices add to the rising excitement. There is a crescendo. And now the tempo is *Animé,* the dynamic mark *fortissimo.* There is a militant theme for the four horns in unison; an emphatic subject for the violins is heard above the orchestral tumult, with its complex counterpoint of rhythms. There is an abrupt end on an outburst of cymbals, brass, strings and drums.

"Danses Africaines".....Hector Villa-Lobos

(Born at Rio de Janeiro, Brazil, March 5, 1890.)

Hector Villa-Lobos took his first lessons in music from his father, Raoul Villa-Lobos, who was an accomplished musician. Young Villa-Lobos studied not only composition and theory, but the 'cello, and he made his début as a player upon that instrument when he was twelve years old. Shortly after that, the boy's father died, and Hector continued his musical training with his mother. He completed his studies at the Monastery of Sao-Bente and the College Pedro II, while he was working to support his family. He took theoretical courses in music with Angelo Franca and Francisco Braga, and he studied the 'cello with Breno Nyendemberg. When he was nineteen years old, Villa-Lobos made an extensive concert tour of Brazil, but after that he gave up his activities as a virtuoso to devote himself exclusively to composition. His music soon began to attract attention, and by the time he was twenty-five, Villa-Lobos found himself the most conspicuous composer in South America.

His music has been heard in North America and in Europe. Last October in Paris a concert devoted to the works of Villa-Lobos was given under the direction of the composer with the assistance of the Colonne Orchestra and of Mr. Arthur Rubinstein as piano soloist.

Villa-Lobos has written prolifically. The list of his works includes about one hundred and thirty compositions of every description—symphonies, symphonic poems, operas, oratorios, masses, motets, ballets, "monodies," concertos for various instruments, and a large quantity of chamber music—"in which," it is said, "all hitherto accepted laws are utterly ignored." Among the unusual combinations for which Villa-Lobos has written are a *Quartet* for flute, saxophone, celeste, and harp, with obbligato chorus of female voices; a *Mystic Sextette* for harp, celeste, flute, cither, guitar, and saxophone, with chorus of male voices; an *Octet* for flute, oboe, clarinet, saxophone, bassoon, celeste, harp, piano, with female chorus. Among the titles of his orchestral works are: *Imprévue, Ascension, Philophonic, Victory, War, Peace, Légende Indigène, Suite Paulista, Carnaval de Brésil, Fantasma, Le Centaure d'Or,* and *Vision de l'Hellade.*

* * *

Dr. Karl Muck . . .

records Wagner for the Phonograph. Five wonderful records by The State Opera Orchestra of Berlin under Dr. Muck's direction.

Parsifal—Prelude to Act I (2 Records), Die Meistersinger Overture (2 Records) and Gotterdammerung-Siegfried's Funeral March (1 Record). These Records are Electrically Recorded and are priced at $2.00 each.

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Pequignot

Jewels

908-09-10-11

Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3

Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

Notes on the Program—Continued

In his recent book, *Kings Jazz and David* (twenty-seven studies on modern music and musicians), Mr. Irving Schwerke, correspondent on the Paris staff of the *Chicago Tribune* and an alert observer of current musical activities, has published these comments on Villa-Lobos:

"To the uninitiated, the music of Villa-Lobos is apt to be disturbing, shocking, painful, or baffling. It is a many-sided music, ferocious, savage, sweet, gentle, smiling. It comes with turbulent force, it strikes with the power of the strange and unknown. To some it brings a potent message, to others it represents only a senseless dissipation of energy.

"Villa-Lobos is a master of style. A glance at his compositions discloses a surprising wealth of activity in all styles, from the ancient and classical to the most daring and intrepid of present-day practises.

"In spite of the influences that he came under—those of Debussy and certain of the Russians—Villa-Lobos, early in his career, developed an abhorrence of patterns, and liberated himself definitely from models and formulas. His rhythms are extremely personal, and in creating a rhythmic language of his own, 'barbarous and strange as Nature itself,' he impressed upon it the characteristic attributes of an unusual temperament.

"Every aspect of life is to him intense and emphatic. He accepts all phases of existence, and never stops to question whether they be good or bad. A minute observer, everything provides food for his spirit. With powerful feeling and striking imagery, he combines the ridiculous and the pathetic. He is the Rabelais of modern music, and when he laughs his laughter is rude, copious, gusty. Under his highly-colored phrases, lawless rhythms, and spontaneous and capricious fantasy,—as in the *Historietas* and *La Famille du Bébé*—there is profound passion and feeling. His melodic line is acute and fine.

"Among her native composers, South America does not possess one of bolder, more audacious talent, more brilliant inventive genius, than Villa-Lobos.

"He summarizes the culture of his country, for, more than any other musical representative of Brazil, he seems to be actuated by the interior flame of his race. It is not the synthesis in his music of the ethnic elements of the Portuguese, Africans, and Indians that makes it remarkable, but rather is it remarkable because it discloses a new entity, the specific character of a people that is beginning to define itself intellectually, artistically, and morally: a people 'whose cosmos is fit for the gods and dreams.'"

* * *

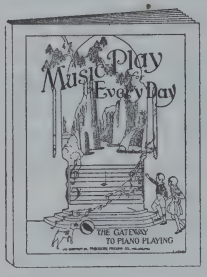
The *Danses Africaines* on this program (or *Dansas Caracteristicas de Indios Africanos,* as the composer elsewhere entitles them),

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING



The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company

OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed.

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

were composed in 1916, and are still in manuscript. They are three in number.

The first begins with a short introductory section, *Allegro Vivo*, 2-4, for woodwind, brass, strings, timpani, and harp, ending with a fermata. At the ninth measure, clarinets and 'cellos, *fortissimo*, with pizzicato accompaniment, state the principal theme of the dance, in syncopated rhythm (*Allegro giocoso*).

The second dance is introduced (*Très vite*, 2-4) by a tune for flute and bassoon, *pianissimo* and *molto legato*, accompanied by a soft roll of the tympani. A few *Adagio* measures for the brass and pizzicato strings prepare the way for the chief subject, heard from the violins (*Molto espressivo*)—another syncopated tune. This is continued in an *Allegro*, which becomes successively *Andantino* and *Allegando* before the main tempo is restored. Violins and oboe, *piu mosso*, propose a cantabile subject that is developed to a *fortissimo*, *grandioso*. The chief theme returns, *Andantino*, and leads to a forte climax and a *Prestissimo* close.

The third dance is begun by four measures for woodwind, horns, and violas, in which the chief theme is announced *fortissimo*. There is a pause, and the violins (*staccato, elegante*) take over the principal subject (*Allegro frenetico ma non troppo*), with a syncopated undervoice for the horns. Shortly after, muted trombones oppose a counter-theme to the main subject in the woodwinds. There is a cantabile episode for the violins in octaves. A *fortissimo* restatement of the main theme, by cornet and unison strings, brings an end.

The Dances are scored for large orchestra, including, in addition to the usual forces, an elaborate percussion section, with several instruments that are indigenous to Brazil.

Suite No. 2, in B minor.....Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

This suite, its freshness unstaled and its vigorous beauty unimpaired, is attributed to the period when Bach dwelt at Cöthen as Kapellmeister and director of chamber-music to Prince Leopold—from 1717 to 1723.

The B minor Suite is one of those four orchestral compositions which Bach entitled (oddly, to modern ears) "overtures." His autograph title-page calls this particular one: "H moll Ouverture a I flauto, 2 violini, viola e basso." These works are instrumental elaborations of the old dance-forms, begun by an introductory movement in the style of Lulli, which consisted of a slow-paced opening section followed by a spirited fugue. Bach, as Professor Parry observes, was experimenting, in these works, in "the most extended form of the French, or Lullian, overture, which comprised several move-

"WE HAD OUR OWN TURKEY TO CARVE"

Don't tell me, my boy, that I can't carve a turkey. I *did* it—last year! The biggest, fattest, plumpest bird this side of the Mississippi. What's more, I'm going to do it again this year. We're here for the holidays—over Thanksgiving. . . . Funny, I expected the weather to be rough, but it's as crisp and clear as you'd want. I've spent most of the day on the Ocean Deck reading to Mary, and dozing a bit. We each climb into a deck chair, throw a big steamer rug over us, and there we are! An afternoon of that certainly puts the finishing touches on a large appetite.

* * *

Thanksgiving reservations should be made early. . . . Further information about the hotels is contained in a booklet which we will gladly send you.

CHALFONTE-HADDON HALL

ATLANTIC CITY

American Plan

Leeds and Lippincott Company

ments, the most prominent of which are the massive opening slow movement, and the movement of fugal or 'canzona' type which followed it; and this sometimes constituted the whole overture, both in Lulli's case and in the large number of overtures by countless composers who employed the same form in connection with operas, stage plays, oratorios, and cantatas. But it may safely be inferred that when composers produced works ostensibly on the lines of the Lullian or French overture, to be played as instrumental works apart from operas or oratorios, they adopted the more extended form in which the two opening movements are followed by a number of dance movements. Admirable examples of this kind of work had been produced before Bach's time by Georg Muffat, who confessedly came under Lulli's influence in the earlier part of his career, and Bach evidently had this type in his mind rather than the Suite type in composing the group of 'overtures.'"

* * *

Bach's four orchestral suites (they are in the keys of C major, B minor, and—two of them—D major) are written for different assortments of instruments. The first, in C major, is scored for strings, two oboes, and bassoon; the second, in B minor (played at this concert), is for strings and flute; the third, in D, employs two oboes, three trumpets, timpani, and strings; the fourth (also in D) is for three oboes, bassoon, three trumpets, timpani, and strings. In each of the suites the instrumental apparatus was amplified, of course, by the "continuo," or figured-bass part, which in Bach's day was elaborated at the harpsichord by the leader, who played and directed at the same time.

In the B minor suite the opening movement is followed by a Rondo, a Sarabande, a Bourrée in two parts, a Polonaise with variation or "double," a Minuet, and a short piece in free style, 2-4 time, called "Badinerie."

* * *

Parry, in commenting upon "the dance movements, of the liveliest character," which follow the serious opening, thinks that Bach's genius is here manifested "in a singular and almost unique phase: for none of the movements, however gay or merry, ever loses the distinction of noble art. Nobody but J. S. Bach ever succeeded in presenting such sparkling gayety and fun in such fine and manly terms. However freely they sparkle and play, they are never trivial, but bear even in the lightest moments the impress of the great mind and the essentially sincere character of the composer."

Schweitzer remarks that "in the dance melodies of these suites a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

Choose from 87 Album Sets

including the Great Schubert Centennial Memorial Edition — 16 of Schubert's immortal works conveying the essence of his unique gifts.

Other composers represented in

COLUMBIA

MASTERWORKS*

Bach	**Haydn**
Beethoven	**Holst**
Berlioz	**Lalo**
Brahms	**Mendelssohn**
Bruch	**Mozart**
Chopin	**Ravel**
Debussy	**Saint-Saëns**
Dvořák	**Strauss**
Franck	**Tschaikowsky**
Grieg	**Wagner**

in a selected list of symphonies, concertos, sonatas and chamber music. All works in 5 or more parts are enclosed in attractive art albums.

Ask for Columbia Masterworks Catalogue

"Magic Columbia *Notes"*

H. ROYER SMITH COMPANY
10th & Walnut Streets

C. J. HEPPE & SON
1117-19 Chestnut Street

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.,
11th and Market Streets

B. B. TODD
1306 Arch Street

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Made the New Way—Electrically—Viva-tonal Recording
The Records without Scratch

Schubert Week, Nov. 18-25. Organized by Columbia Phonograph Co.

Reg. U. S. Pat. Off.

Prelude in E-flat minor.....Johann Sebastian Bach

This is an orchestral transcription of the Eighth Prelude from Book I of *The Well-Tempered Clavier*—that famous and sorrowful revery which was so great a favorite of Richard Wagner's ("it has always," he wrote, "had a magical attraction for me").

Whether this beautiful and profoundly affecting Prelude is to be viewed as a "wonderful romance," as Mr. H. C. Colles calls it, comparing it with Chopin's E minor Prelude (No. 4), or as something that goes deeper than romance, is for each student and listener to determine for himself. Mr. J. A. Fuller-Maitland, in his study of *The Well-Tempered Clavier,* declares that "the depths of human sorrow have surely never been more faithfully reproduced than they are in this sublime prelude, where two voices answer one another in poignant utterance. Its style and feeling make one think of the Passion Music settings, in either of which it might find an appropriate place. I am reluctant (he adds) to hunt for pictorial suggestion in Bach's music, but the treatment in early sculpture and painting of the two mourners at the foot of the Cross gives, to my mind, the clue to the proper interpretation of this prelude; for the grief it utters is no ordinary grief, but a mystical passion, fulfilling the words, 'a sword shall pierce through thy own soul also, that the thoughts of many hearts may be revealed.'"

* * *

The impassioned cantilena in the upper voice is supported at first by persistently throbbing chords, three in a bar. As the work unfolds, this gravely impassioned song becomes a dialogue, and the power of the music is augmented by harmonic effects of an intensity which the incautious might be tempted to call "modern," were it not for the fact that they are repeatedly to be found in the works of that astonishing modernist of two centuries ago, Johann Sebastian Bach. Notice, for example, the remarkable use of the interrupted cadence at the twenty-eighth and thirty-seventh bars, which might have come out of *Tristan und Isolde.*

Toccata and Fugue in D minor.....Johann Sebastian Bach

This is a transcription of the famous Toccata and Fugue in D minor for organ (not the "Dorian" Toccata and Fugue in the same key) which Bach composed during the early period of his residence at Weimar, where for nine years (1708-17) he was Court Organist and Kammermusikus.[1]

It cannot have been altogether an exhilarating post. At "Wilhelmsburg," the palace of Duke Wilhelm Ernst, everyone had to turn in at nine o'clock in summer, eight o'clock in winter. The

[1] In 1714 he was advanced to the position of Konzertmeister.

I. MILLER

INSTITUTION INTERNATIONALE

Second Glances!

At any function, the foot that wears a slipper by I. Miller is the foot that draws that admiring second glance!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

Duke's favorite indoor activity was theological discussion, and in 1710 (two years after Bach entered his service) he assembled at the Palace a synod of one hundred pastors. Rebuilding seminaries was one of his recreations, and he had an ungovernable passion for numismatics. His face was sharp and meagre, with a retreating forehead and a jutting chin. His favorite motto was "All in God."

Being occupied with good works, he delegated to his nephew, Johann Ernst,[2] the duty of looking after the court musicians. This young Prince was an able musician. He composed two of the originals of Bach's clavier concertos (Nos. 11 and 16), long supposed to be transcriptions by Johann Sebastian of string concertos by Vivaldi, but actually derived by Bach from violin concertos composed by his friend the Prince.

The music at the palace concerts was performed, if we are to believe the *Historische Münzbelustigung* of J. D. Köhler (Nuremberg, 1730), by sixteen picked musicians, dressed in Hungarian costumes.[3]

* * *

But despite the synod of one hundred Lutheran pastors and the eight o'clock bedtime (or perhaps because of them), Bach turned out at Weimar some of his most enlivened and brilliant music. His chief organ works of the concert type belong to those Weimar years—among them the marvelous Passacaglia (familiar at these concerts in Mr. Stokowski's orchestral transcription).

Bach's reputation as an organist grew rapidly, and he appears to have made annual autumn tours, giving recitals at various Courts and in the larger towns. His tours required the steady production of those virtuoso pieces for the organ wherewith he amazed his auditors. Every musician knows the story of Bach's adventure at Cassel, where he went in 1714 to try out the restored organ at the Court, and so astounded the Crown Prince by his virtuosity in a pedal solo that the royal listener tore from his finger a ring set with precious stones and bestowed it upon the brilliant young man from Weimar. Spitta says that a contemporary observer, describing the incident, remarked that Bach's feet "flew over the pedal-board as if they had wings; and the ponderous and ominous tones fell upon the ear of the hearer like thunder. If the skill of his feet alone earned him such a gift, what would the Prince have given him had he used his hands as well?"

* * *

The word "toccata" was derived from the Italian *toccare:* to touch, to strike, move, excite, play upon. When the term found its

---

[2] Prince Johann Ernst was a frail and high-strung youth who died (in 1715) at the age of nineteen. He was tortured by insomnia, and could survive the nights only by keeping with him in his bedroom his music teacher, the accomplished Johann Gottfried Walther (town organist at Weimar, and author of the first German music lexicon), who played to him his favorite pieces.

[3] "Bach *en Tziganel*" remarks André Piro.

1220-24 Walnut Street

Stecker

107-115 South 13th Street

Loveliest, Gayest SWEATER SUITS Arrive from Paris!

Hand-knitted sweaters in modern designs and exquisite color-combinations with skirts of luxurious quality crepe de chine, dyed in the French manner to match exactly the predominating shade in the sweater. Designed and made in Paris exclusively for Stecker's, and priced inconceivably low . . $49.50

SPORT SHOPS . . . BOTH STORES

way into the nomenclature of music, it was used at first to describe a composition designed to display the characteristics of music written for keyboard instruments, chiefly the organ, and especially to exhibit the touch and execution of the performer. According to the definition of Michael Praetorious, it meant originally a free prelude, or introduction. In old examples by Andrea Gabrieli (1510-1586) and Claudio Merulo (1533-1604), the Toccata begins with full harmonies, followed by running passagework interspersed with brief fugal periods; thus exhibiting its essential character as a brilliant showpiece, generally with the flavor of an improvisation.

The organ toccata descended through Claudio Merulo, the great master of the Venetian School, and reached its highest point of development in Italy in the works of Frescobaldi. In Germany, the toccata stems from Dietrich Buxtehude (1637-1707); but it was Bach who, in his toccatas for harpsichord, and especially in the magnificent organ toccatas, cast into the shade all previous experiments in this form—if form it may be called. For it must be remembered that the old composers applied the term to various types of composition—Georg Muffat, for instance (*circa* 1645-1704), affixed the label to what is really a five-movement suite, comprising a stately *Alla breve,* a rapid *Fugato,* a canonic *Adagio,* an *Andante,* and a jig-like *Fugato* Finale in 12-8 time. Yet this work exists as one of the "Toccatas" in Muffat's *Apparatus musico-organistus* (1690). The form of the toccata, indeed, suffers from "faint individuality," as Corder remarks in his essay on the subject.

Not all of Bach's toccatas are improvisational in style—the famous one in F major, for example, is not; although the one on this program indisputably is.

* * *

This D minor Toccata, with its appended Fugue, constitutes one of the most brilliant and effective of Bach's concert works of the virtuoso type; and it is also an immensely dramatic, imaginative, and distinguished piece of music.

The opening Toccata is one of those fiery and rhapsodic movements which Bach handled with such consummate breadth and gusto. Written under the influence of Buxtehude, it is nevertheless Bach in every bar; in the boundless vitality and freshness of its invention, in its sweeping power, and especially in those contrasts of dazzling bravura passages (in this case, rushing semi-quaver passages on the different manuals) and great chordal masses of titanic breadth and power.

The Fugue, "although very free in appearance," as Marcel Dupré remarks of it, "nevertheless contains the essentials." It is based on a subject the melodic form of which is outlined through swirling and broken harmonies. At the eighty-fifth measure, Bach begins to work back to the mood of the Toccata, and winds up with a coda of gigantic strength and overwhelming majesty.

While You Are Enjoying The Orchestra–

—the burglar may be making off with the valuables you left "safe" at home—or fire may be destroying them.

But you can put them beyond the possibility of both these risks—in our conveniently located Safe Deposit Vaults.

Boxes range from $5 to $250 a year; there are 35 coupon rooms where you can review the contents of your box in comfort and privacy.

Main Office:
Broad—Chestnut
—Sansom

WORLD'S OLDEST TITLE COMPANY
The
Real Estate-Land Title & Trust Company

Downtown Office:
517 Chestnut
Street

Elizabeth Arden understands the exquisite care of the skin, and knows that faces do not just stay in shape, but must be held in shape by good strong muscles and firm healthy tissues.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for an appointment

RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*
673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
November 30
At Two-Thirty

Next Week's Program

Saturday
December 1
At Eight-Twenty

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*

OSSIP GABRILOWITSCH, *Guest Conductor*

SCHUBERT — Symphony in C major

I. Andante. Allegro ma non troppo
II. Andante con moto
III. Scherzo. Allegro vivace
IV. Finale. Allegro vivace

STRAUSS — Tone Poem, "Don Juan"

MOUSSORGSKY — Introduction to "Khowantchina"

DUKAS — "The Sorcerer's Apprentice"

This program will end approximately at 4.05 P. M. on Friday and 9.55 P. M. on Saturday.

NOTICE

The doors of the auditorium will be closed at the beginning of the concerts and will not be opened for admission to latecomers until the regular intermission, after which the doors will again be closed until the end of the concert.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY	SATURDAY	MONDAY
Afternoons at 2.30	*Evenings at 8.15*	*Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 24 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Jan. 25-26	OSSIP GABRILOWITSCH
Feb. 1-2-4	BERNARDINO MOLINARI
Feb. 8-9 to Mar. 1-2	SIR THOMAS BEECHAM
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS *

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Vladimir Horowitz, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.30, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

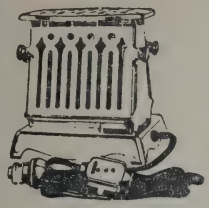
WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

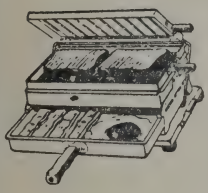
BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.





GIFTS

... that will be really used

ELECTRIC GIFTS

When you give an electric appliance . . . toaster, grill, percolator, or waffle iron . . . you can be sure that you are not giving something that will be relegated to the closet shelf and forgotten.

An electric appliance will be used frequently, and your thoughtfulness will be appreciated each time.

See them in our Showroom

THE
PHILADELPHIA ELECTRIC
COMPANY

Tenth and Chestnut Streets
and Branches

PEARLS

A significant collection at all times. *But now,* when wedding gifts are current and Christmas remembrances an immediate prospect, choice may be made from pearl necklaces and necklace pearls of utmost magnificence.

J. E. CALDWELL & CO.

·· Jewelry · Silver · Watches · Stationery ··

Chestnut Street at Juniper

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
NOVEMBER 30 - DECEMBER 1

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY
1617 SPRUCE STREET
Frederick Hahn, *President-Director*

Fifty-nine years of continued success in training musicians

Placido de Montoliu will give a demonstration of his work in Eurythmics on December 12. Particulars on request to the registrar.

Pupils may register at any time **Early enrollment desirable**

For Year Book, Write
THE REGISTRAR

1617 Spruce Street **Pennypacker 5053**

BRANCHES:

West Philadelphia, 5132 Spruce Street — Germantown, 30 East Walnut Lane
Tioga, 1622 West Westmoreland Street — Glenside, Pa., 246 Cliveden Avenue
Columbia, Pa., 743 Locust Street

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
LAMP SHADES
Old Glass Lamps and Bottles
206 S. CAMAC ST.
Special Order Service

---and books?
emma feldman
book & art shop
1232 locust street

A Monthly Income for Your Wife

Don't burden her with the dangers and responsibility of investing or reinvesting all of your estate. We have an unbeatable plan for paying her a lifelong monthly income—safe, sure, regular, and a satisfying return on your investment. Has other advantages also. Adopt this plan, and, after you have gone, nothing and nobody can take any portion of this income from her. *Send for booklet entitled, "Nailed Down Tight."*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square **Founded 1847** **Philadelphia, Pa.**

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

PEARLS

Necklaces and Single Pearls

This collection of Jewels is now complete, containing many exclusive Gems of great beauty and worthy of immediate inspection.

THE POLISHED GIRDLE DIAMOND

Perfection, brilliancy and color—comparison with any other Diamond invited—the Polished Girdle Diamond (patented cutting) is more beautiful and brilliant, not more expensive.

EMERALDS

The scarcity, and demand for the Emerald is ever increasing—*the specimens in this Establishment are almost unmatchable.*

SAPPHIRES — RUBIES

Sapphires are so gorgeously beautiful that it is easy to understand their increasing popularity—*this collection is surpassingly complete.*

The Barclay

RITTENHOUSE SQUARE EAST

HARRY TAIT—MANAGING DIRECTOR

Announcing

A Twenty-one Story Apartment House and Residential Hotel

to be sold on the

100% Cooperative Plan

Early applicants may have Apartments of any number of rooms Housekeeping or Non-Housekeeping

Plans together with book describing the Apartments will be sent to those interested on application to the selling agent or your own broker

Selling Agent
Brown, Wheelock: Harris, Vought & Co., Inc.
1722 Rittenhouse Street, Philadelphia

Philharmonic-Symphony Society
OF NEW YORK

WILLEM MENGELBERG, *Conductor*

Second
Subscription Concert

Monday Evening
DECEMBER 3
at 8.15 o'clock

Academy of Music

PROGRAM

CHERUBINI	Overture, "Anacreon"
BLOCH	Symphony, "Israel"

BRAHMS	"Variations on a Theme of Haydn"
BERLIOZ	Three Movements from "La Damnation de Faust"

The Steinway is the Official Piano of the Philharmonic-Symphony Society

Tickets at Heppe's (George T. Haly), 1119 Chestnut St.

CONCERT MANAGEMENT ARTHUR JUDSON

Packard Building
Philadelphia

Steinway Hall
New York

Philadelphia Civic Opera Company

Academy of Music

1928—SEASON—1929

Monday Evening, December 10, 1928, at 8.15 o'clock

CAVALLERIA RUSTICANA

TURIDDA	NORBERTO ARDELLI
ALIFIO	ALFREDO GANDOLFI
SANTUZZA	PAULINE LAWN
LOLO	MAYBELLE MARSTON
MAMA LUCIA	MANILA RESSLER

PAGLIACCI

NEDDA	IRENE WILLIAMS
CANIO	IFOR THOMAS
TONIO	IVAN IVANTZOFF
SILVIO	NELSON EDDY
BEPPO	ALBERT MAHLER

ALEXANDER SMALLENS, Conductor
KARL T. F. SCHROEDER, Stage Director
Costumes and Scenery furnished by the Consolidated Theatrical Costume Company of New York City
Fifty-five members of the Philadelphia Orchestra, all Philadelphia chorus

Prices 50¢ to $4.00

Tickets on sale at Heppe's, 1119 Chestnut St. and 1112 Packard Building

Decorate with Artistic Lighting Equipment

Quaint
Lighting Fixtures & Lamps

THE
HORN & BRANNEN MFG CO.
Retail Sales Room
427-433 N. Broad Street

For Advertising Rates in this

PROGRAM

Apply to

HALLOWELL CO.

SHERIDAN BUILDING

Sansom Street at Ninth

Philadelphia, Pa.

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS

PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Ninth Pair of Concerts

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
NOVEMBER 30, at 2.30

SATURDAY EVENING
DECEMBER 1, at 8.20

1928-1929

Evening wraps
and gowns . . .
of simplicity
and distinction

126 So Eighteenth St
COR SANSOM

XVII-XVIII CENTURY
ENGLISH FURNITURE

CONTEMPORARY PEWTER
SHEFFIELD PLATE . . SILVER
GLASS . . . . . PORCELAIN

ALFRED BULLARD
1925 MANNING STREET
SOUTH RITTENHOUSE SQUARE

Beware *of* Face Fatigue

MODERN life is exacting its toll of your beauty. With appalling suddenness come scowl lines . . . crow's-feet . . sagging contours . . double chin . .

Science alone can prevent this tragedy to your face, the sane science of Helena Rubinstein. Visit her Salons and learn first-hand the "secret" of long-lasting youthfulness and beauty.

Learn, in detail, how to give yourself correct home treatments . . learn the subtle art of make-up. And, if you are in earnest about your beauty have at least one Helena Rubinstein treatment. It will prove a revelation to you!

Helena Rubinstein

PARIS . . . LONDON

254 S. 16th St., Philadelphia

For the harmonious perfection of your Beauty's ensemble, come to the Salons de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

Head of Vocal Department
PASQUALE AMATO

Head of Violin Department
ISRAEL SIEKIERKA

VIOLIN · HARMONY · COUNTERPOINT · COMPOSITION

WM. F. HAPPICH
1520 Chestnut Street

ALFRED SEYDEN — *Violinist*
Studio: 508 Presser Building
Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

PHILADELPHIA CONSERVATORY OF MUSIC
Mrs. D. Hendrik Ezerman, *Managing Director*
216 SOUTH 20th STREET
Locust 1877

G. RUSSELL STRAUSS
TEACHER of SINGING
BARYTONE
1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART
BEN STAD, Director
44th at Chestnut Street
EVERGREEN 3959

The Sternberg School of Music
30 SOUTH TWENTY-FIRST STREET
Takes Pleasure in Announcing that
HARRY MAYER Has Been Added to the Faculty
MR. MAYER has just returned from six years of study and concert work in Europe. His concert tour included Berlin, Leipzig and Paris.
RITTENHOUSE 3634

Rittenhouse School of Music
265 South Nineteenth Street
Hermione Montanye, Director

PHILIP H. GOEPP
Instruction on two pianos privately or in class
Studio: 20 S. 21st Street

SUTOR SCHOOL of Music
Philadelphia
1712 Chestnut St.
Studio 419
Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271
Both Studios are equipped with a Visuola.

Bell Phone, Spruce 4724
MISS PINAUD
Specialists in Electrolysis
Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only
712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

WINIFRED ATKINSON
PIANIST
1716 Chestnut St. Locust 4980
Faculty: The Philadelphia Conservatory

Candle Cottage Antiques
A. I. R. MacCain
338 ALLEN LANE
Mt. Airy Philadelphia

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President,* 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President,* 811 Packard Building
Mrs. Charles W. Henry, *Vice-President,* Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary,* Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary,* 2116 Pine Street
Mrs. George Henderson, *Treasurer,* 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John Cadwalader
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. James D. Winsor, Jr

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

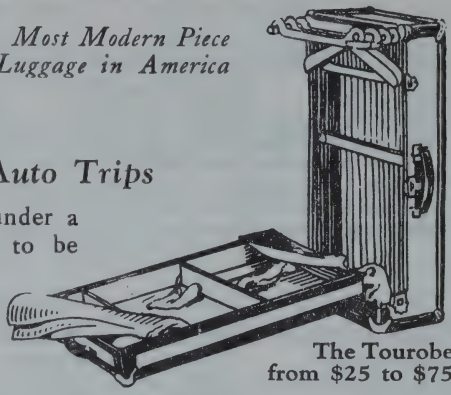
Countess of Santa Eulalia, *President,* Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President,* 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President,* School Lane, Germantown
Miss Rossmassler, *Recording Secretary,* Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.,* 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer,* Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

TOUROBE

The Most Modern Piece of Luggage in America



Ideal for Auto Trips

Small enough to go under a berth. Light enough to be carried as a suit case. Special attachment for running board; waterproof covers.

The Tourobe from $25 to $75

Bains LUGGAGE THAT LASTS

1028 Chestnut St. —— 1516 Chestnut St.

ZOFIA NAIMSKA

Concert Pianist and Teacher

Opened her Studios in
PHILADELPHIA AND NEW YORK
Four Years with Leschetizky

"Not only an excellent pianist but most capable by reason of her talent and musical intelligence to teach her art with the greatest success." —*(Signed) Prof. Th. Leschetizky*

"A really high class artist. Eminently qualified to teach." —*I. I. Paderewski*

Write or Phone to:

Farr Rucker, 2022 Walnut St., Philadelphia — Tel. Spruce 5056
Z. Naimska, 445 Riverside Drive, N. Y. City, — Tel 7669 Cathedral

Green Parrot Tea Room

314 South Smedley Street
Between 16th & 17th—Spruce & Pine

LUNCHEONS TEAS DINNERS
Open Sunday, 5 to 7 o'clock
Bell Phone, Pennypacker 6620

THE PEASANT SHOP

EUROPEAN PEASANT CRAFT
ANTIQUE & MODERN

126 SO. 17 STREET PHILADELPHIA

NEETER-BAREND CO.

Dealers in

Highgrade String Instruments and Bows

804 Pine Street, Philadelphia, Pa.
Phone Walnut 4627

432-83rd Street, Brooklyn, N. Y.
Phone Shore Rd. 1577

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Charles P. Blinn
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllys K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Miss Anna Katharine Stimson
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

Directors

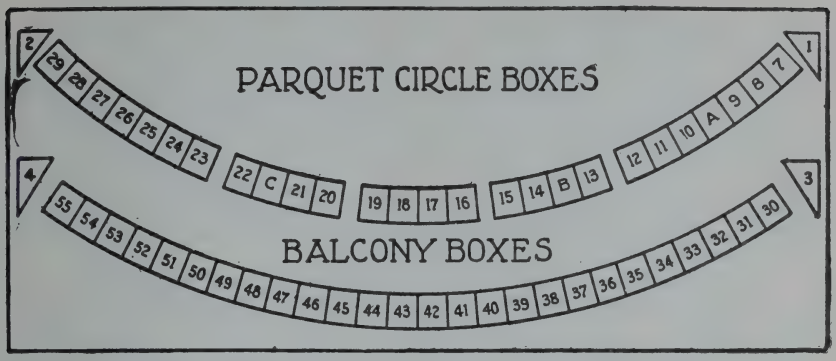
Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirz

for Entertainment and Entr'acte
the Evening Ensemble

HOUSE of WENGER

1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Thomas Leaming
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

DUNNING SYSTEM OF IMPROVED MUSIC STUDY

Carre Louise Dunning, Originator
8 West 40th St., New York City
834 South Plymouth Blvd., Los Angeles, Calif.

The Greatest Musical Event in New York City in the past several decades was the playing of a ten-year old Dunning pupil with the New York Philharmonic Orchestra, March 20, 1926. The child had only studied one year and eight months. She played Le Carnaval des Animanx, by Saint-Saens. The piece is twenty-three pages long; she memorized it in three weeks. If you have any plan for teaching that can bring such results in that length of time, then you do not need the Dunning System. If you have not, then you do. Members of these prominent families have had the benefit of the Dunning System: Astors, Vanderbilt, J. Innesley Blair, George F. Baker, Duchess of Torlonia, Bradley Martin, Sir Edgar Guest, J. Pierpont Morgan, Roland Harriman, Gloria Caruso, F. W. Woolworth.

Faculty of Normal Teachers' Classes Held in These Cities

Katharine M. Arnold, 93 Madison St., Tiffin, Ohio; Allie E. Barcus, 1006 College St., Fort Worth, Texas; Elizette R. Barlow, Box 1244, St. Petersburg, Fla.; Catherine G. Bird, 658 Collingwood Ave., Detroit, Mich.; Grace A. Bryant, 201 10th Ave. N., Twin Falls, Idaho; Mrs. Jean Warren Carrick, 160 E. 68th St., Portland, Ore.; Dora A. Chase, 345 Clinton Ave., Brooklyn, N. Y.; Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; Beatrice S. Eikel, Kidd-Key College, Sherman, Texas; Ida Gardner, 17 E. 6th St., Tulsa, Okla.; Gladys M. Glenn, 1217 Bowie St., Amarillo, Texas; Florence E. Grasle, Michigan State Institute of Music, Lansing, Mich.; Harriet Bacon MacDonald, 6010 Belmont Ave., Dallas, Texas; Kate Dell Marden, 61 N. 16th St., Portland, Ore.; Mrs. W. P. Mason, 302 Mid. City Bank Bldg., Chicago, Ill.; Laud G. Phippen, 3435 Asbury Ave., Dallas, Texas; Ellie I. Prince, 4106 Forest Hill Ave., Richmond, Va.; Virginia Ryan, 1070 Madison Ave., New York City; Stella H. Seymour, 1219 Garden St., San Antonio, Texas; Gertrude Thompson, 508 W. Coal St., Albuquerque, N. M.; Isobel M. Tone, 626 Catalina St., Los Angeles, Calif.; Mrs. H. R. Watkins, 124 E. 11th St., Oklahoma City, Okla.

SCHOOL OF MUSIC

of **TEMPLE UNIVERSITY**

1521 Locust Street, Philadelphia, Pa.

PUPILS MAY ENTER AT ANY TIME DURING THE YEAR

THADDEUS RICH, Mus. Doc., Dean. E. F. ULRICH, Associate Dean

TEACHERS' CERTIFICATES, DIPLOMAS, DEGREES

No high school education required except for the College course of music. All branches of music. Piano. Organ. Violin. Voice and all Orchestral instruments, from the children's department to the highest grade—private lessons.

Training for Opera (under Giuseppe Agostini)

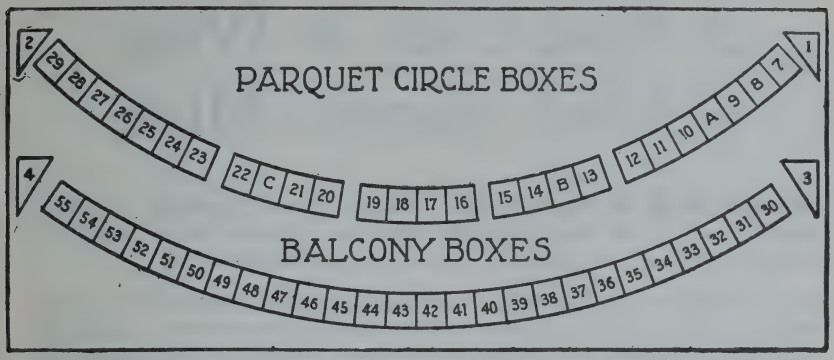
Orchestral Instruments taught principally by member of Philadelphia Orchestra. Student recitals—Orchestral practice—Classes in Harmony and History of Music.

Dormitories. Branch Schools. Write for Catalog or Phone Stevenson 7603

School of Music of Temple University

1521 LOCUST STREET **PHILADELPHIA, PA.**

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Thos. Raeburn White
19 Mr. Edward W. Bok
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mr. & Mrs. Leander C. Claflin
Mr. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

A Fine Coat or Wrap of Dark Eastern Mink

UNIVERSALLY becoming . . . warm, durable, and a fur that is equally smart for afternoon and evening, a mink coat has many uses, and it meets every situation well.

It is possible for you to select mink coats for less than you can at our establishment . . . but nowhere will you receive better pelts . . . selected, matched, and made with such skill and care . . . better workmanship, or more artistic and modish designs.

Jacques Ferber
Furs
1708 WALNUT STREET

May we show you these coats and wraps soon?

Pauline Herman
IMPORTER

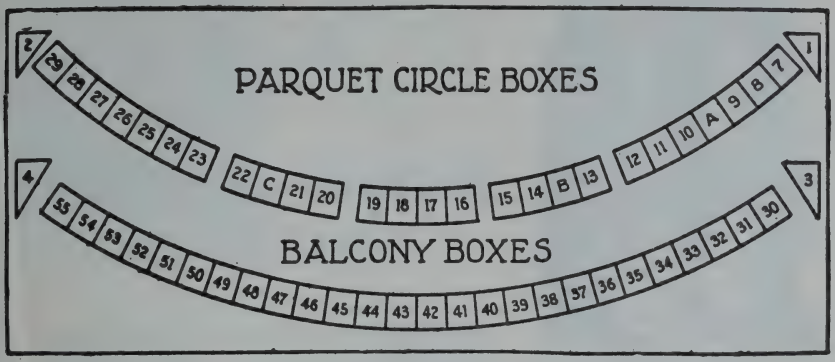
WALNUT AT 19TH RITTENHOUSE PLAZA

We Are Showing a New Selection of

FRENCH AND ORIGINAL HATS

That Reveal Individuality

The List of Box Holders for 1928-1929



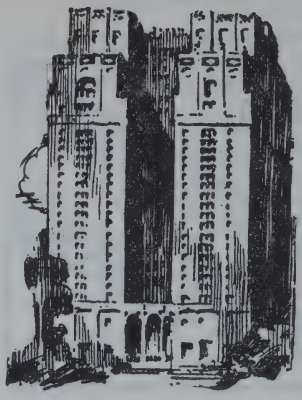
MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory



LIVE in the heart of Philadelphia and still be far away from the noise of traffic—city dust and inconveniences. You can do that very thing in the modern twenty-two story

Rittenhouse-Plaza
APARTMENTS

N. W. Cor. Walnut and 19th Streets

Inspect our beautiful display apartments—with central refrigeration—incinerators—and every last-minute convenience and refinement

Six rooms—3 baths Eight rooms—4 baths

Our representative on premises

MASTBAUM BROTHERS & FLEISHER
1424 S. Penn Square

Mitchell Fletcher Co.

Send for Descriptive Circular—
"Welcome Holiday Gifts"—$5.00 to $25.00
PHILADELPHIA—WAYNE—ATLANTIC CITY

SHUT-IN-SHOP
SHUT-IN-CRAFT
Initials Embroidered
Jigsaw Puzzles Cards
35 South 19th Street

Rittenhouse 4985
OTTO KELLER
Own Make Ice Cream
.. Cakes, Pastry and Candy ..
218 South 20th Street
Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE
We Deliver Anywhere
Penn Athletic Club
LOCUST AT EIGHTEENTH ST.
Philadelphia, Pa.
Telegraph Delivery Service
Bell, Pennypacker 1411

CAMPBELL-HICKIE
Negligees *Lingerie*
S. E. Cor. 17th and Walnut Sts.
Philadelphia

LEOPOLD STOKOWSKI
Conductor

Orchestra Personnel *for* 1928-1929

OSSIP GABRILOWITSCH
Guest Conductor

First Violins

Mischa Mischakoff
Concertmaster
Alfred Lorenz
Luigi Ferrara
Alexander J. Thiede
Alexander Zenker
Harry Aleinikoff
Dayton M. Henry
Israel Siekierka
Jacob Simkin
Yasha Kayaloff
Alexander Hilsberg
Grisha Monasevitch
Henry Schmidt
George Beimel
Kalman Smit
Joel Belov
Arthur B. Lipkin
Marius Thor

Second Violins

David Dubinsky
Irving Bancroft
John W. Molloy
A. Gorodetzky
David Cohen
Louis Fishzohn
Matthew J. Mueller
Domenico Bove
J. Savitt
M. Roth
Emil Kresse
S. Dabrowski
Schima Kaufman
Max Zalstein
Louis Gesensway
Andre Callot
David Madison
Louis Gabowitz

Violas

Samuel Lifschey
Sam Rosen
Henry J. Michaux
Amedee Vergnaud
David Epstein
Gustave A. Loeben
Maurice Kaplan
Edward Murray
Philip Neeter
Rudolph Engel
Gordon Kahn
Wm. S. Greenberg
Alexander Gray
Tibor Serly

Violoncellos

Willem van den Burg
William A. Schmidt
Isadore Gusikoff
B. Gusikoff
Milton Prinz
Adrian Siegel
Daniel Saidenberg
Sam Belenko
J. Sterin
John Gray
Morris Lewin

Basses

Anton Torello
A. Hase
Fabien Koussewitzky
Heinrich Wiemann
Vincent Lazzaro, Jr.
Max Strassenberger
Matyas Pauli
Louis Boehse
Mario Garaffoni
S. Siani

Harps

Vincent Fanelli, Jr.
F. Nicoletta

Flutes

W. M. Kincaid
Joseph La Monaca
John A. Fischer
Hans Schlegel

Oboes

Marcel Tabuteau
Edward Raho
A. Victor Leoncavallo
Louis Di Fulvio

Clarinets

Daniel Bonade
Lucien Cailliet
Paul Alemann
Jules J. Serpentini
Jules Cocozza
Louis Morris

Bassoons

Walter Guetter
John Fisnar
F. Del Negro
Herman Mueller

Horns

Anton Horner
Joseph Horner
Otto Henneberg
Albert Riese
Clarence Mayer
George Wardle
Alfred Zoellner
William Koch

Trumpets

Sol. Cohen
Sigmund Hering
Harold W. Rehrig
Rudolph Engel

Trombones

Gardell Simons
Paul P. Lotz
C. E. Gerhard
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

Philip A. Donatelli
Heinrich Wiemann

Tympani

Oscar Schwar
Emil Kresse

Battery

Benjamin Podemski
James Valerio

Celesta

Gustave A. Loeben

Euphonium

Heinrich Wiemann
Chas. A. Norato

Librarian

Harry A. Wiegand

Orchestra Manager

David Dubinsky

THE STEINWAY THAT YOU BUY TODAY WILL SERVE YOUR CHILDREN'S CHILDREN

THAT'S the sort of piano the Steinway is—so well built, so skilfully constructed, that a lifetime of playing will not impair its lovely tone. For thirty, forty, or even fifty years it will serve you well. You need never buy another piano.

This means that you not only have the constant joy and companionship of the Steinway for yourself and your children, but when they are grown up, with children of their own, it will be a precious heirloom to pass on to them.

There is no need to wait another moment for your Steinway. A 10% first payment brings it to your home *at once*—and the balance will be distributed over a period of two years. . . . Select *your* instrument —today.

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, *and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.*

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

NINTH PAIR

Friday Afternoon
November 30

Saturday Evening
December 1

1928

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR

OSSIP GABRILOWITSCH, GUEST CONDUCTOR

PROGRAM

SCHUBERT — Symphony in C major

I. Andante. Allegro ma non troppo
II. Andante con moto
III. Scherzo. Allegro vivace
IV. Finale. Allegro vivace

INTERMISSION

STRAUSS — Tone Poem, "Don Juan"

MOUSSORGSKY — Introduction to "Khowantchina"

DUKAS — "The Sorcerer's Apprentice"

The Steinway is the Official Piano of The Philadelphia Orchestra

Successful business men reflect in their attire that appreciation of the substantial, the correct, which has been one of the factors in their growth.

Successful men wear clothes of HUGHES & MULLER standard; not because such clothes make them successful, but because they are successful men.

New Autumn and Winter materials, the finest of their class, have arrived from England and Scotland.

HUGHES & MÜLLER

Established in 1848 at 338 High Street

1527 WALNUT STREET

PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building

S. E. Corner 15th and Chestnut Street

Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited. Certificates of Deposit Issued. Trusts of All Kind Executed. Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Symphony in C major.....Franz Schubert

(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

"There is," said Mr. Philip Hale years ago, in the most penetrating essay that has been written in English upon Schubert—an essay that is a masterpiece of interpretation—"there is a pothouse Schubert, the composer in the tavern, a figure equally absurd [as absurd as the legendary Schubert who was 'a sentimentalist raised to the highest power'], but used for years by the ignorant to point a moral to young men wishing to be musicians." And Mr. Hale asserts his conviction that Schubert's dissipation was "grossly exaggerated," in view of his vast amount of creative labor.

Some have connected the occasional prolixity of Schubert with flabbiness of moral fibre; but his unbridled loquacity (not to put too fine a point on it), the frequent disparity in his writing between dimensions and content, can hardly be made to wear any special significance by connecting it with whatever "flabbiness of moral fibre" may be imputed to that divine bourgeois.

As for the C major Symphony, there is no denying its prolixity. Yet Felix Weingartner, who, formerly, would not touch a hair of its head nor seek to bridle its wagging tongue, declared at one time: "Whenever I hear this work well conducted, or conduct it myself, I become fairly intoxicated with the music. . . . It is quite incomprehensible to me how . . . people can find this symphony too long and desire to shorten it." Mr. Weingartner afterward took a more heedful view; but surely there are few music-lovers who would wish to cut many pages out of this score. For it is less true of this Symphony than of other works by Schubert, that there is disparity between the worth of the thing said and the time that is taken to say it.

* * *

Schubert was sometimes prolix and diffuse because there was more genius in him than artist—because he lacked æsthetic tact, the inspired instinct of omission, the power to concentrate and curtail, the ability to discriminate. Into the capacious bowl of his art—half gold and half pewter—he would (as Rebecca West wrote of Henry James) "toss any sort of object: a jewel, a rose, a bit of string, a visiting card—confident that the surrounding glow would lend it beauty." Often it did—a thousand times it did. Often he filled it full of a prodigal loveliness, pressed down and overflowing, so that the beauty shines from within, and the bowl becomes translucent alabaster.

* * *

share with other music-lovers the rising interest in Franz Schubert elicited by the centenary of his death. From the huge legacy of compositions left by Schubert when he died, relatively few are annual concert program certainties. For this reason it was deemed advisable to present to Philadelphia Orchestra audiences a list of those works of Franz Schubert which are available for them on Orthophonic Victor Records. Many of these are selections that should be in the musical library of every music-lover. All of them are by artists renowned the world over.

Orchestral

The Schubert *Symphony in C Major*, known by some as the seventh and by others as the tenth, is available played by the London Symphony Orchestra under the direction of the famous conductor, Dr. Leo Blech. Leopold Stokowski and the Philadelphia Orchestra have made a splendid recording of the *B Minor* or "*Unfinished*" *Symphony* . . . and among smaller orchestral compositions this same conductor has recorded the *Ballet Music* from *Rosamunde* and the *Moment Musical*. The *Marche Militaire* and the *Entr'Acte* from *Rosamunde* both appear on Victor Records by Alfred Hertz and the San Francisco Symphony Orchestra.

Chamber-Music

The famous "Death and the Maiden" *Quartet in D Minor* has recently become available recorded by the Budapest String Quartet. That remarkable European Trio composed of Cortot, Thibaud, and Casals have recorded the Schubert *Trio in B Flat*.

Instrumental Solo

Piano: Wandering, *Brooklet*, and *Impromptu in A Flat* (Op. 90, No. 4) Sergei Rachmaninoff. Also the *Impromptu in A Flat* (Op. 142, No. 2) by Ignace Jan Paderewski. *Violin:* The *Ave Maria* and *Rondo* played by Jascha Heifetz. *'Cello: Moment Musicale* by Pablo Casals.

Vocal

Ständchen (*Serenade*), sung by Louise Homer and also as a duet by Hulda Lashanska and Paul Reimers . . . *Erlkönig* and *Gretchen Am Spinnrade* by Maria Jeritza . . . *Who Is Sylvia?* sung by John McCormack and by Royal Dadmun . . . *Hark! Hark! The Lark* by Lambert Murphy . . . and *Great Is Jehovah* (*Die Allmacht*), sung by the Mormon Tabernacle Choir.

You may have this entire Treasure of Music by Franz Schubert on Orthophonic Victor Records

Notes on the Program—Continued

In the C major Symphony, the discourse, almost throughout, is like that of a speaker who knows and loves and cunningly employs "the shape and hue and odor and sweet sound of words." It is full of surprising and inexhaustible subtleties of design and procedure, of delicate felicities accomplished with so perfect an art that they wear the innocence and spontaneity of natural processes. Consider, as one example among many, a detail in the slow movement even more delectable than that famous incident which so captivated the romantic Schumann, the passage in which "the horn is calling as though . . . from another sphere": consider that place (it is in the twenty-fourth measure of the *Andante con moto*) where the song of the oboe unfolding the main theme modulates from A minor into A major, and begins the lovely subsidiary that follows it. Nothing, apparently, could be simpler, more unsought, than that change from minor to major; yet how consummately artful it is, and how ravishing! And mark the touch of magic—seemingly naïve—that is given to the second (F major) theme in its eighth measure by the D-flat in the 'cellos.

* * *

"I hope to be able to send you," wrote Mendelssohn to the London Philharmonic Society eighty-nine years ago, "a very extraordinary and excellent symphony by Fr. Schubert the famous composer." Extraordinary, indeed! So extraordinary that when the worthy players of the London Philharmonic tried over the new work at rehearsal, they laughed loud and long at certain of its features which now seem to us extraordinary for their power and originality, rather than, as to the Londoners of long ago, for their absurdity. It is not of record that the more intelligent Philharmonic Society of New York ridiculed the symphony when they played it for the first time in America on January 11, 1851, with fifty-nine men in the orchestra and Mr. Eisfeld conducting. We doubt if they laughed at the reiterated triplets in the Finale, as their older namesakes did. We are certain that long before the Philharmonic merged with the Symphony Society, those rushing, tumultuous triplet figures had ceased to be funny and had become sublime.

* * *

For sublimity is the note of this Symphony at its greatest—especially of the Finale. An accomplished and scholarly Englishman of today, Mr. Donald F. Tovey, has said of the Finale of the C major that in it "the grotesque is the veil of the sublime"—an astonishing phrase: for, to many of us, the sublimity of this incomparable movement wears no veil of any sort—certainly none that could be called "grotesque." Rather it proceeds in clarity and light, wind-borne, under a wind-swept sky.

This week's program . . . . .

in its entirety is available for your further enjoyment and study right in your own home through the medium of Electrically Recorded Phonograph Records.

We shall be glad to play for you in our comfortable hearing rooms any or all of the selections you are hearing at this concert.

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Pequignot

Jewels

908-09-10-11
Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3
Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

Where else, except perhaps in the Finale of Beethoven's Seventh, will you find music with quite the energy and pace and high exuberance that Schubert has compassed here? In this lyric world of wind-swept daylight and of lucid, soaring exultation one finds the often elegiacal Schubert unbound and free, transformed, "leaping and shining like a mountain water"—and the mountain is in the country of the gods.

* * *

As the Schubert of this Symphony spans the sky, shouting and exulting and flashing brightness and beauty from his wings, you think of him as a more exigent Blake, demanding his arrows of desire and his bow of burning gold and his fiery, cleaving chariot.

If this symphony is not the pure, brave ecstasy of tone, then that ecstasy was never captured and released. Here, indeed, as Francis Thompson said of *Prometheus Unbound,* "poetry is spilt like wine, music runs to drunken waste. The jubilant voices sweep down the wind flight after flight, till we cry for respite from the unrolling splendors."

* * *

Like all authentic masterworks, the C major Symphony has an ever-receding horizon. It gives us the sense of an enchanted familiarity: that sense both of the wonder and the intimacy of the world—the conviction that just beyond the next hill lies some accessible paradise for the pilgrim mind. To create and maintain that illusion is surely to conquer, by the most daring of flights, a boundless region of the kingdoms of the spirit.

Tone-Poem, "Don Juan" (After Nicolaus Lenau), Op. 20.....Richard Strauss

(Born at Munich, June 11, 1864.)

The Don Juan of Strauss's music is the protagonist of a dramatic poem by Nicolaus Lenau, who was born in Hungary in the second year of the nineteenth century, came to the United States for a few months in 1832, went mad, and died near Vienna in 1850. He is responsible for having incited Richard Strauss to compose this second of his nine tone-poems. *Don Juan* dates from 1887-8. It was preceded by *Macbeth* (Op. 23), which, though revised in 1890 and published in 1891 with a later opus number than *Don Juan,* was composed in 1886-7.

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere
Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company
OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed,

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

Notes on the Program—Continued

Quotations from the poem are prefixed to Strauss's score. They comprise the following passages—speeches of the hero addressed to his brother Diego and to Marcello, his friend:

O magic realm, illimited, eternal,
Of gloried woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

* * *

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip today is breath of spring:
The dungeon's gloom perchance tomorrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

* * *

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all 'round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

* * *

Mr. Henry T. Finck, in his zestful life of Strauss, recalls the fact that when Hans von Bülow, intending to perform *Don Juan*, wrote to the composer for details regarding its interpretation, Strauss complied; but at the same time he begged Bülow not to allow any thematic analysis to be inserted in the program-notes, but only the verses of Lenau that are printed on the first page of the score. "Thus

"THE CHILDREN HUNG THEIR STOCKINGS ON THE DOOR-KNOB"

WHAT a Christmas *we're* going to have! . . . Last year, soon after we came, they put poinsettias and holly and mistletoe around the whole place. Then perfectly beautiful flowers. And then a mammoth tree—with a star right on the very tip! It was just as lovely and Christmassy as could be. . . . The children hung their stockings on the door-knob, and *somebody* filled them with nuts and toys and fruit. And, mind you, Christmas carols waked us in the morning! In a hotel! . . . What with laughing and giving presents and being wished a Merry Christmas by ever so many people, I never felt so happy. . . . And we're going there again *this* year!

* * *

If you visit Chalfonte-Haddon Hall at Christmas-time, reservations should be made some time in advance. May we send you a descriptive booklet?

CHALFONTE-HADDON HALL

ATLANTIC CITY

American Plan

LEEDS AND LIPPINCOTT COMPANY

did Strauss," remarks Mr. Finck, "endeavor to follow the good example of Liszt; but the commentators would not have it so. The best of them, Wilhelm Mauke, made an analysis of *Don Juan,* excellent from a technical point of view, but particularizing in such a way that the reader of his analysis who tries to keep it in mind while listening to the orchestra is apt to lose the charm of the music because he wastes most of his attention on the attempt to apply the 'clues' in their proper places—which was the reason why Wagner objected to Berlioz's *Romeo et Juliette* . . . and although Strauss had unmistakably indicated that he had in mind Lenau's poem, Mauke and other commentators introduce characters from Mozart's opera—Zerlina and Anna—as being illustrated by some of those motives."

* * *

Lenau himself expounded the philosophy of his poem. "My *Don Juan,*" he said, "is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

Thus it will be seen that Lenau and his interpreter Strauss are akin to Mr. Theodore Dreiser's Eugene Witla, to the Idas of Stephen Phillip's *Marpessa,* to the Michael Robartes of Mr. Yeats, to Rossetti, and to Plato—which is, it will be conceded, a varied family tree. For Lenau's Don Juan, like Idas and Eugene Witla, was "wounded with beauty"—that Ideal Beauty which has ever perturbed all poets and mystics of sensuous imagination. Also he was akin to Michael Robartes, who, in loving a woman, loved not really herself, but rather an immortal and transcendent beauty of which she was the momentary incarnation.

> When my arms press you round I press
> My heart upon the loveliness
> That has long faded from the world. . . .

And what is this, Lenau or Strauss might say to us, but a passion for that "divine beauty" of Plato, "pure and clear and unalloyed, not clogged with the pollutions of mortality and all the colors and vanities of human life?"

So, at the end of Strauss's tone-poem, after the incandescent ardors of the immemorial quest, bitterness and despair engulf the hero; and in that shuddering passage where the A minor chord of the wind and strings is pierced by the dissonant F of the trumpets,

Choose from 87 Album Sets

including the Great Schubert Centennial Memorial Edition — 16 of Schubert's immortal works conveying the essence of his unique gifts.

Other composers represented in

COLUMBIA

MASTERWORKS*

Bach	**Haydn**
Beethoven	**Holst**
Berlioz	**Lalo**
Brahms	**Mendelssohn**
Bruch	**Mozart**
Chopin	**Ravel**
Debussy	**Saint-Saëns**
Dvořák	**Strauss**
Franck	**Tschaikowsky**
Grieg	**Wagner**

in a selected list of symphonies, concertos, sonatas and chamber music. All works in 5 or more parts are enclosed in attractive art albums.

Ask for Columbia Masterworks Catalogue

"Magic Columbia *Notes"*

H. ROYER SMITH COMPANY
10th & Walnut Streets

C. J. HEPPE & SON
1117-19 Chestnut Street

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.,
11th and Market Streets

B. B. TODD
1306 Arch Street

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Made the New Way—Electrically—Viva-tonal Recording
The Records without Scratch

Schubert Week, Nov. 18-25. Organized by Columbia Phonograph Co.

Reg. U. S. Pat. Off.

in that last desolate moment, Don Juan sees love "beautiful like the autumn evening, dumb like the autumn evening, fading like the autumn evening."

Prelude to "Khovantchina".....**M. P. Moussorgsky**

(Born at Karevo, in the Govt. of Pskoff, March 28, 1835; died at St. Petersburg, March 28, 1881.)

Shortly after Moussorgsky had finished his revision of *Boris Godounoff,* his friend Stassoff suggested to him a new subject for an opera. "It seemed to me," wrote Stassoff in his Life of Moussorgsky, "that the contrasting and clashing of the Old Russia with the New, the passing of the former and the birth of the latter, afforded a rich subject. Moussorgsky agreed, and set to work with enthusiasm. To study the history of the Raskolniky sect of Ancient Russia (the Old Believers), and the chronicles of Seventeenth-century Russia, involved enormous labor. The many long letters he wrote me at this time were full of details of his researches and his views on the music, characters and scenes of his opera. The best parts of the work were written between 1872 and 1875."

As in the case of *Boris,* Moussorgsky (who wrote his own libretto) went for the subject of *Khovantchina* to Russian history, and, prompted by Stassoff, chose the most troubled period in his country's past, the end of the seventeenth century, when religious and political schisms divided the nation into opposing camps. To the resultant series of conflicts, in which Prince Khovantsky played a leading part, Tsar Peter gave the appellation *Khovantchina.*

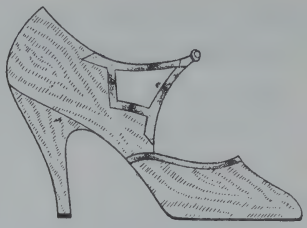
* * *

Moussorgsky's libretto, as ultimately devised, involves chiefly the fortunes of Emma, a saintly young Lutheran who is amorously pursued by the dissolute Prince Andrew Khovantsky; the mystical and passionate Martha, betrayed by Prince Andrew; Dositheus, leader of the Raskolniky or "Old Believers"; Prince Ivan Khovantsky, the fanatical and half-barbarous conservative, chief of the ferocious Archers-of-the-Guard (the "Streltsky"), and Prince Galitsin, the semi-liberalized aristocrat, to whom a new Russia was not inconceivable. Galitsin is visited by the clairvoyant Martha, who reads his future in a silver bowl filled with water, and predicts his downfall and banishment. Nor is Prince Khovantsky without his troubles: for while he is in retirement at his country-place, diverted by feasting, songs, and Persian dancers, he is assassinated on his own threshold.

* * *

I. MILLER

INSTITUTION INTERNATIONALE



Second Glances!

At any function, the foot that wears a slipper by I. Miller is the foot that draws that admiring second glance!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

The Prelude to the opera depicts the coming of the cold northern daybreak above the Kremlin in Moscow. "Nothing in Russian music," says Rosa Newmarch in her book, *The Russian Opera,* "is more intensely or touchingly national in feeling. The curtain opens upon the Red Square in the Kremlin, just as the rising sun catches the domes of the churches, and the bells ring for early matins."

"L'Apprenti Sorcier" ("The Sorcerer's Apprentice")....Paul Dukas

(Born at Paris, October 1, 1865; still living there.)

Dukas' amusing and delightful "scherzo" (as he calls it) was composed in 1897. It is a tonal anecdote based on Goethe's ballade, *Der Zauberlehrling,* which in its turn was derived from a dialogue in Lucian's *The Lie-Fancier;* thus the tale is at least 1800 years old. It relates the improving and highly moral story of a magician's apprentice, who, in his master's absence, meddles with the supernatural machinery, and narrowly escapes calamity. He employs the magic formula which starts the broom fetching water to fill the tubs and pitchers; but he cannot remember the cabalistic word that will persuade the broom to call it a day. In panic, he splits the handle with an axe—and now there are *two* brooms, both fetching water, and the house is aflood. But at this point the Sorcerer comes home, rescues the terrified apprentice, and restrains the over-zealous broom.

* * *

Here is Goethe's ballad, in the translation by Bowring:

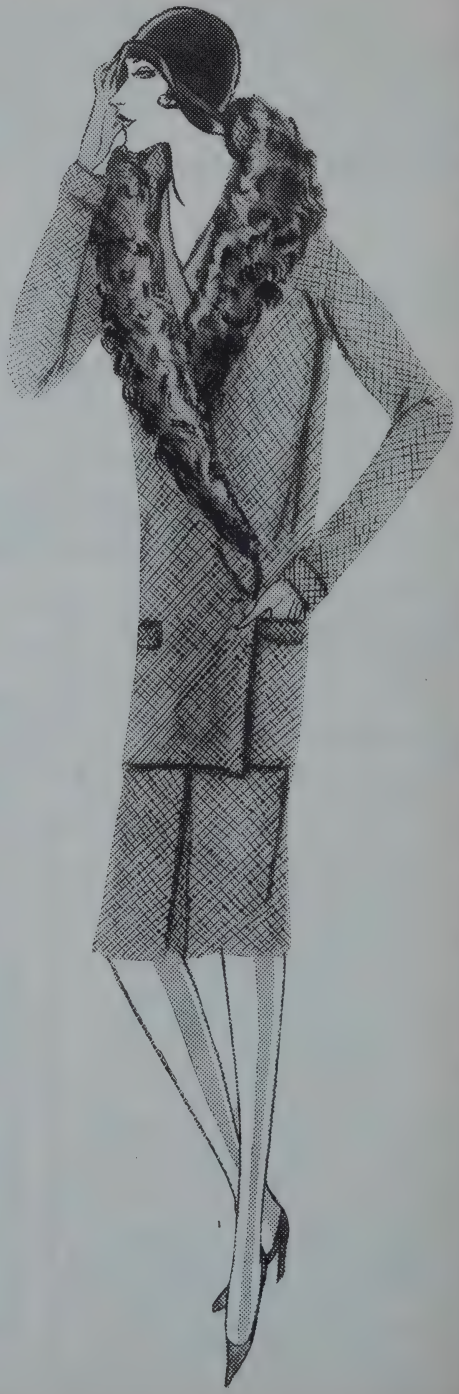
I am now,—what joy to hear it!—
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders, too.
Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop!
Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

See! he's running to the shore,
And has now attain'd the pool,
And with lighning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

The Blum Store

chestnut at thirteenth



tweed ensembles

are tremendously important for town and counrry

model pictured

59.75

in tan or gray

Oh, thou villain child of hell!
Shall the house through thee be drowned?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!
Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

* * *

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.
Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever
Quickly bringeth he;
River after river
Rusheth on poor me!
And they run! and wetter still
Grow the steps and grows the hall.
Lord and master, hear me call!
Ever seems the flood to fill.
Ah, he's coming! see,
Great is my dismay!
Spirits raised by me,
Vainly would I lay!

* * *

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!
Ah, my terror waxes stronger!
What a look! what fearful sight!
"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

While You Are Enjoying The Orchestra–

—the burglar may be making off with the valuables you left "safe" at home—or fire may be destroying them.

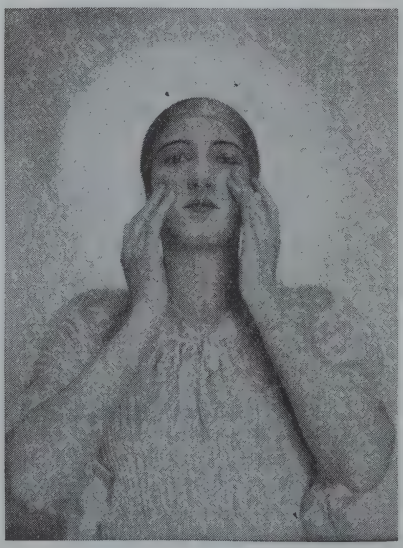
But you can put them beyond the possibility of both these risks—in our conveniently located Safe Deposit Vaults.

Boxes range from $5 to $250 a year; there are 35 coupon rooms where you can review the contents of your box in comfort and privacy.

Main Office:
Broad—Chestnut
—Sansom

The
Real Estate-Land Title & Trust Company
WORLD'S OLDEST TITLE COMPANY

Downtown Office:
517 Chestnut
Street



When you use Elizabeth Arden's Preparations according to the methods carefully evolved by Miss Arden herself, the health and clear beauty of your skin are as assured as if you were working under Miss Arden's personal supervision.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for appointment
RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*
673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
December 7
At Two-Thirty

Next Week's Program

Saturday
December 8
At Eight-Twenty

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*

OSSIP GABRILOWITSCH, *Guest Conductor*

MENDELSSOHN — Overture, "Ruy Blas"

HAYDN — Symphony No. 2, in D major "London"

I. Adagio. Allegro
II. Andante
III. Minuetto. Allegro. Trio
IV. Allegro spirituoso

KORNGOLD — Suite, "Much Ado About Nothing"

I. Overture
II. Maidens in the Bridal Chamber
III. Dogberry and Verges—The March of the Watch
IV. Garden Scene (Beatrice and Benedick)
V. Hornpipe

ENESCO — Roumanian Rhapsody No. 1

This program will end approximately at 4.00 P. M. on Friday and 10.00 P. M. on Saturday.

NOTICE

The doors of the auditorium will be closed at the beginning of the concerts and will not be opened for admission to latecomers until the regular intermission, after which the doors will again be closed until the end of the concert.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY	SATURDAY	MONDAY
Afternoons at 2.30	*Evenings at 8.15*	*Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 24 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Jan. 25-26	OSSIP GABRILOWITSCH
Feb. 1-2-4	BERNARDINO MOLINARI
Feb. 8-9 to Mar. 1-2	SIR THOMAS BEECHAM
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS*

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Vladimir Horowitz, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.45, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

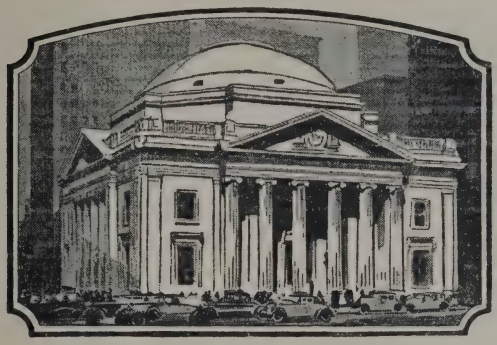
BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.

When Even The Soundest Investments Show A Loss

One of a Series of Informative Advertisements Dealing with Financial Subjects—Issued by Girard Trust Company



Chartered 1836

THE selection of a safe and profitable investment is by no means an easy matter. So many factors must be taken into consideration and so intimate a knowledge of the investment market is necessary, that the investment of funds has long been recognized as a task calling for highly specialized knowledge.

However, even after funds have been well invested, only by constant vigilance can we guard ourselves against possible losses.

Let us cite a case in point.

A capable business man, serving as Executor and Trustee of an estate, was obliged to be out of town from time to time for considerable periods.

The estate owned stock in a large corporation whose assets were segregated by court order. Failure to take advantage of the terms of this order within the specified time resulted in a loss of $43,000 on this one investment.

Had a Trust Company been managing the estate instead of an *individual* trustee, such a loss could scarcely have occurred. One of its daily routine duties is the checking up of any changes in status of securities owned by estates in its care.

The business man, more than anyone else, will appreciate the value of a Trust Company Executor or Trustee with whom "investments" is a principal business, not a side issue.

A booklet outlining the advantages and economies of Trust Company management of estates will be mailed on request

GIRARD TRUST COMPANY

BROAD AND CHESTNUT STREETS · · PHILADELPHIA

PEARLS

A significant collection at all times. *But now,* when wedding gifts are current and Christmas remembrances an immediate prospect, choice may be made from pearl necklaces and necklace pearls of utmost magnificence.

J. E. CALDWELL & CO.

·· Jewelry · Silver · Watches · Stationery ··

Chestnut Street at Juniper

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
DECEMBER 7 - 8

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY

1617 SPRUCE STREET

Frederick Hahn, *President-Director*

Fifty-nine years of continued success in training musicians

Placido de Montoliu will give a demonstration of his work in Eurythmics on December 12. Particulars on request to the registrar.

Pupils may register at any time **Early enrollment desirable**

For Year Book, Write
THE REGISTRAR

1617 Spruce Street Pennypacker 5053

BRANCHES:

West Philadelphia, 5132 Spruce Street
Tioga, 1622 West Westmoreland Street
Germantown, 30 East Walnut Lane
Glenside, Pa., 246 Cliveden Avenue
Columbia, Pa., 743 Locust Street

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
LAMP SHADES
Old Glass Lamps and Bottles
206 S. CAMAC ST.
Special Order Service

---and books?
emma feldman
book & art shop
1232 locust street

"Annuitants Never Die"

That's an old saying, and came into vogue years and years ago among life insurance companies, because persons to whom a life-long annuity is regularly paid are notoriously longlived. They ought to be—they have nothing to worry about. We have a variety of plans, adapted to the varied circumstances of elderly men and women. Annuities may be bought by payment of a single sum or by easy instalments. *Phone Lombard 9250.*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square **Founded 1847** **Philadelphia, Pa.**

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

JEWELS

of Superlative Magnificence

PEARLS

POLISHED GIRDLE DIAMONDS

EMERALDS

RUBIES

SAPPHIRES

Exclusively Original Mountings
of Platinum—not duplicated

Rings

Bar Pins Brooches

Bracelets Pendants

Necklaces

This exceptional Collection of Jewels is
now complete, and inspection is invited

WEDDING INVITATIONS

(mailed upon request)
Showing the now fashionable styles of Engraving

The Barclay

RITTENHOUSE SQUARE EAST

HARRY TAIT—MANAGING DIRECTOR

Announcing

A Twenty-one Story Apartment House and Residential Hotel

to be sold on the

100% Cooperative Plan

Early applicants may have Apartments of any number of rooms Housekeeping or Non-Housekeeping

Plans together with book describing the Apartments will be sent to those interested on application to the selling agent or your own broker

Selling Agent
Brown, Wheelock: Harris, Vought & Co., Inc.
1722 Rittenhouse Street, Philadelphia

Eighty-seventh Season

THE Philharmonic-Symphony Society of New York

One Hundred and Twelve Players

FOUNDED 1842

Conductors

WILLEM MENGELBERG

ARTURO TOSCANINI

A Series of Five Concerts

At The Academy of Music, Philadelphia

SEASON 1928-1929

Remaining Concerts

Monday Evenings

January 7, 1929 January 28, 1929

March 4, 1929

TICKETS NOW ON SALE AT HEPPE'S (GEORGE T. HALY), 1119 Chestnut Street

The Steinway is the Official Piano of The Philharmonic-Symphony Society

Philadelphia Civic Opera Company

Academy of Music

1928—SEASON—1929

Monday Evening, December 10, 1928, at 8.15 o'clock

CAVALLERIA RUSTICANA

TURIDDA	NORBERTO ARDELLI
ALIFIO	ALFREDO GANDOLFI
SANTUZZA	PAULINE LAWN
LOLA	MAYBELLE MARSTON
MAMA LUCIA	MANILA RESSLER

PAGLIACCI

NEDDA	IRENE WILLIAMS
CANIO	IFOR THOMAS
TONIO	IVAN IVANTZOFF
SILVIO	NELSON EDDY
BEPPO	ALBERT MAHLER

ALEXANDER SMALLENS, Conductor
KARL T. F. SCHROEDER, Stage Director
Costumes and Scenery furnished by the Consolidated Theatrical Costume Company of New York City
Fifty-five members of the Philadelphia Orchestra, all Philadelphia chorus

Prices 50¢ to $4.00

Tickets on sale at Heppe's, 1119 Chestnut St. and 1112 Packard Building

Decorate with Artistic Lighting Equipment

Quaint

Lighting Fixtures & Lamps

THE

HORN & BRANNEN MFG CO.

Retail Sales Room

427-433 N. Broad Street

La Bottega Mediterranea

334 Allen's Lane, Mount Airy

One block west of Allen's Lane Station

European and North African hand-tooled leather, pottery, brass, linens, jewelry, antique furniture

Unusual Christmas Presents

. . . TOYS . . .

Open Evenings until Christmas

ELSA and DOROTHY McCAUSLAN

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS

PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Tenth Pair of Concerts

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
DECEMBER 7, at 2.30

SATURDAY EVENING
DECEMBER 8, at 8.20

1928-1929

Evening wraps
and gowns . . .
of simplicity
and distinction

126 So Eighteenth St
COR SANSOM

XVII-XVIII CENTURY
ENGLISH FURNITURE

CONTEMPORARY PEWTER
SHEFFIELD PLATE . . SILVER
GLASS . . . . . PORCELAIN

ALFRED BULLARD
1925 MANNING STREET
SOUTH RITTENHOUSE SQUARE

Beware *of* Face Fatigue

MODERN life is exacting its toll of your beauty. With appalling suddenness come scowl lines . . . crow's-feet . . sagging contours . . double chin . .

Science alone can prevent this tragedy to your face, the sane science of Helena Rubinstein. Visit her Salons and learn first-hand the "secret" of long-lasting youthfulness and beauty.

Learn, in detail, how to give yourself correct home treatments . . learn the subtle art of make-up. And, if you are in earnest about your beauty have at least one Helena Rubinstein treatment. It will prove a revelation to you!

Helena Rubinstein

PARIS LONDON

254 S. 16th St., Philadelphia

For the harmonious perfection of your Beauty's ensemble, come to the Salons de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931
Mrs. William W. Arnett
William Philip Barba
Edward W. Bok
John F. Braun
James Crosby Brown
Cyrus H. K. Curtis
Evan Randolph
William Jay Turner

Term Expires 1929
Robert K. Cassatt
Samuel S. Fels
Charles D. Hart
H. McKean Ingersoll
John H. Ingham
C. Hartman Kuhn
Effingham B. Morris
Owen J. Roberts

Term Expires 1930
Samuel R. Rosenbaum
Miss Anne Thomson
Alexander Van Rensselaer
Mrs. L. Howard Weatherly
Joseph E. Widener
Miss Frances A. Wister
Charlton Yarnall
Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

Head of Vocal Department
PASQUALE AMATO

Head of Violin Department
ISRAEL SIEKIERKA

VIOLIN · HARMONY · COUNTERPOINT · COMPOSITION

WM. F. HAPPICH
1520 Chestnut Street

ALFRED SEYDEN — *Violinist*

Studio: 508 Presser Building

Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman, *Managing Director*
216 SOUTH 20th STREET
Locust 1877

G. RUSSELL STRAUSS

TEACHER of SINGING
BARYTONE
1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART

BEN STAD, Director
44th at Chestnut Street
EVERGREEN 3959

The Sternberg School of Music
30 SOUTH TWENTY-FIRST STREET
Takes Pleasure in Announcing that
HARRY MAYER Has Been Added to the Faculty
MR. MAYER has just returned from six years of study and concert work in Europe. His concert tour included Berlin, Leipzig and Paris.
RITTENHOUSE 3634

Rittenhouse
School of Music
265 South Nineteenth Street
Hermione Montanye, Director

PHILIP H. GOEPP
Instruction on two pianos privately or in class
Studio: 20 S. 21st Street

SUTOR SCHOOL of Music

Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Both Studios are equipped with a Visuola.

Bell Phone, Spruce 4724
MISS PINAUD
Specialists in Electrolysis
Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only
712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

WINIFRED ATKINSON
PIANIST
1716 Chestnut St. Locust 4980
Faculty: The Philadelphia Conservatory

Candle Cottage Antiques
A. I. R. MacCain
338 ALLEN LANE
Mt. Airy Philadelphia

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President,* 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President,* 811 Packard Building
Mrs. Charles W. Henry, *Vice-President,* Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary,* Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary,* 2116 Pine Street
Mrs. George Henderson, *Treasurer,* 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John Cadwalader
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. James D. Winsor, Jr

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

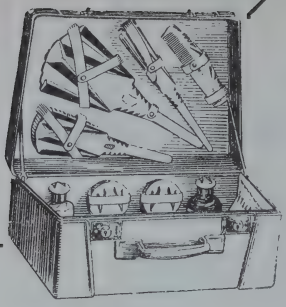
Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President,* Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President,* 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President,* School Lane, Germantown
Miss Rossmassler, *Recording Secretary,* Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.,* 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer,* Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn



Style Illustrated $100

Shadowtone

For a Holiday Gift

Fashioned in Modern Art and Staple Designs
Six Beautiful Colors
In Pastel and Subdued Tones
Fittings designed in the modern trend — strikingly original and exclusive with us.

Bains LUGGAGE THAT LASTS

1028 Chestnut St. —— 1516 Chestnut St.

ZOFIA NAIMSKA

Concert Pianist and Teacher

Opened her Studios in
PHILADELPHIA AND NEW YORK
Four Years with Leschetizky

"Not only an excellent pianist but most capable by reason of her talent and musical intelligence to teach her art with the greatest success." —*(Signed) Prof. Th. Leschetizky*

"A really high class artist. Eminently qualified to teach." —*I. I. Paderewski*

Write or Phone to:

Farr Rucker, 2022 Walnut St., Philadelphia — Tel. Spruce 5056
Z. Naimska, 445 Riverside Drive, N. Y. City, — Tel. 7669 Cathedral

Green Parrot Tea Room

314 South Smedley Street
Between 16th & 17th—Spruce & Pine

LUNCHEONS TEAS DINNERS
Open Sunday, 5 to 7 o'clock
Bell Phone, Pennypacker 6620

THE PEASANT SHOP

EUROPEAN PEASANT CRAFT
ANTIQUE & MODERN

126 So. 17 STREET PHILADELPHIA

NEETER-BAREND CO.

Dealers in

Highgrade String Instruments and Bows

804 Pine Street, Philadelphia, Pa.
Phone Walnut 4627

432-83rd Street, Brooklyn, N. Y.
Phone Shore Rd. 1577

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Charles P. Blinn
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllys K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Miss Anna Katharine Stimson
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

Directors

Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirz

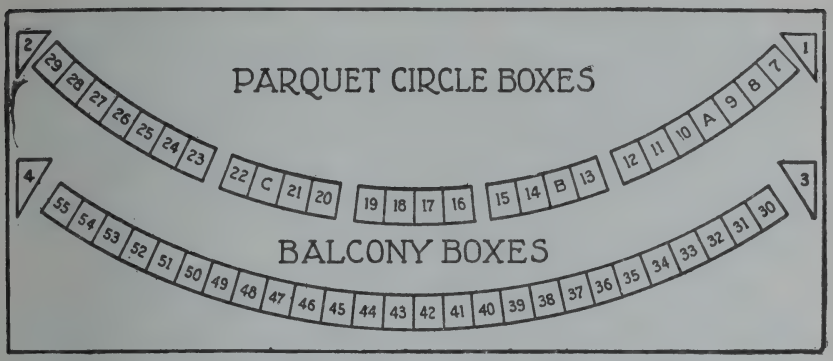
a Superlative of Elegance

THE ERMINE WRAP

HOUSE *of* WENGER

1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Thomas Leaming
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

DUNNING SYSTEM OF IMPROVED MUSIC STUDY

Carre Louise Dunning, Originator
8 West 40th St., New York City
834 South Plymouth Blvd., Los Angeles, Calif.

The Greatest Musical Event in New York City in the past several decades was the playing of a ten-year old Dunning pupil with the New York Philharmonic Orchestra, March 20, 1926. The child had only studied one year and eight months. She played Le Carnaval des Animanx, by Saint-Saens. The piece is twenty-three pages long; she memorized it in three weeks. If you have any plan for teaching that can bring such results in that length of time, then you do not need the Dunning System. If you have not, then you do. Members of these prominent families have had the benefit of the Dunning System: Astors, Vanderbilt, J. Innesley Blair, George F. Baker, Duchess of Torlonia, Bradley Martin, Sir Edgar Guest, J. Pierpont Morgan, Roland Harriman, Gloria Caruso, F. W. Woolworth.

Faculty of Normal Teachers' Classes Held in These Cities

Katharine M. Arnold, 93 Madison St., Tiffin, Ohio; Allie E. Barcus, 1006 College St., Fort Worth, Texas; Elizette R. Barlow, Box 1244, St. Petersburg, Fla.; Catherine G. Bird, 658 Collingwood Ave., Detroit, Mich.; Grace A. Bryant, 201 10th Ave. N., Twin Falls, Idaho; Mrs. Jean Warren Carrick, 160 E. 68th St., Portland, Ore.; Dora A. Chase, 345 Clinton Ave., Brooklyn, N. Y.; Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; Beatrice S. Eikel, Kidd-Key College, Sherman, Texas; Ida Gardner, 17 E. 6th St., Tulsa, Okla.; Gladys M. Glenn, 1217 Bowie St., Amarillo, Texas; Florence E. Grasle, Michigan State Institute of Music, Lansing, Mich.; Harriet Bacon MacDonald, 6010 Belmont Ave., Dallas, Texas; Kate Dell Marden, 61 N. 16th St., Portland, Ore.; Mrs. W. P. Mason, 302 Mid. City Bank Bldg., Chicago, Ill.; Laud G. Phippen, 3435 Asbury Ave., Dallas, Texas; Ellie I. Prince, 4106 Forest Hill Ave., Richmond, Va.; Virginia Ryan, 1070 Madison Ave., New York City; Stella H. Seymour, 1219 Garden St., San Antonio, Texas; Gertrude Thompson, 508 W. Coal St., Albuquerque, N. M.; Isobel M. Tone, 626 Catalina St., Los Angeles, Calif.; Mrs. H. R. Watkins, 124 E. 11th St., Oklahoma City, Okla.

SCHOOL OF MUSIC

of **TEMPLE UNIVERSITY**

1521 Locust Street, Philadelphia, Pa.

PUPILS MAY ENTER AT ANY TIME DURING THE YEAR

THADDEUS RICH, Mus. Doc., Dean. E. F. ULRICH, Associate Dean

TEACHERS' CERTIFICATES, DIPLOMAS, DEGREES

No high school education required except for the College course of music. All branches of music, Piano, Organ, Violin, Voice and all Orchestral instruments, from the children's department to the highest grade—private lessons.

Training for Opera (under Giuseppe Agostini)

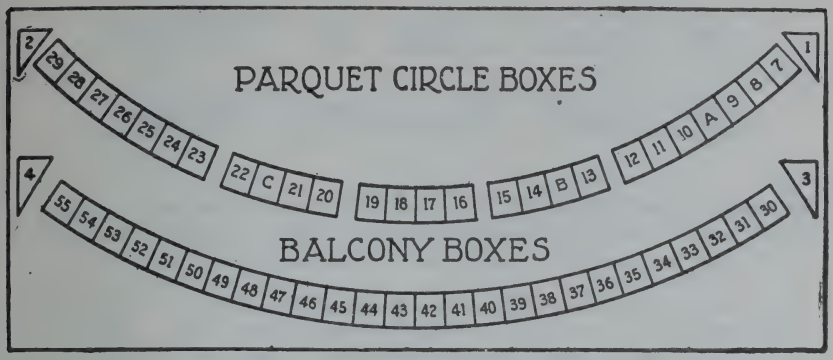
Orchestral Instruments taught principally by member of Philadelphia Orchestra. Student recitals—Orchestral practice—Classes in Harmony and History of Music.

Dormitories. Branch Schools. Write for Catalog or Phone Stevenson 7603

School of Music of Temple University

1521 LOCUST STREET **PHILADELPHIA, PA.**

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Thos. Raeburn White
19 Mr. Edward W. Bok
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mr. & Mrs. Leander C. Claflin
Mr. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

A Fine Coat or Wrap of Dark Eastern Mink

UNIVERSALLY becoming . . . warm, durable, and a fur that is equally smart for afternoon and evening, a mink coat has many uses, and it meets every situation well.

It is possible for you to select mink coats for less than you can at our establishment . . . but nowhere will you receive better pelts . . . selected, matched, and made with such skill and care . . . better workmanship, or more artistic and modish designs.

Jacques Ferber
Furs
1708 WALNUT STREET

May we show you these coats and wraps soon?

Pauline Herman
IMPORTER

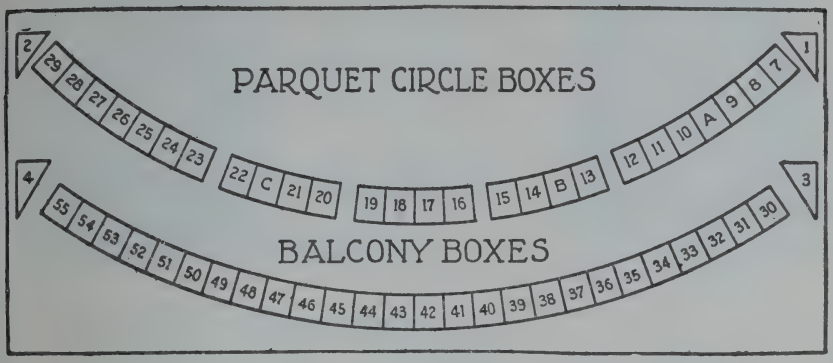
WALNUT AT 19TH RITTENHOUSE PLAZA

We Are Showing a New Selection of

FRENCH AND ORIGINAL HATS

That Reveal Individuality

The List of Box Holders for 1928-1929



MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory

LIVE in the heart of Philadelphia and still be far away from the noise of traffic—city dust and inconveniences. You can do that very thing in the modern twenty-two story

Rittenhouse-Plaza
APARTMENTS

N. W. Cor. Walnut and 19th Streets

Inspect our beautiful display apartments—with central refrigeration—incinerators—and every last-minute convenience and refinement

Six rooms—3 baths Eight rooms—4 baths

Our representative on premises
MASTBAUM BROTHERS & FLEISHER
1424 S. Penn Square

Mitchell Fletcher Co.
Send for Descriptive Circular—
"Welcome Holiday Gifts"—$5.00 to $25.00
PHILADELPHIA—WAYNE—ATLANTIC CITY

SHUT-IN-SHOP
SHUT-IN-CRAFT
Initials Embroidered
Jigsaw Puzzles Cards
35 South 19th Street

Rittenhouse 4985
OTTO KELLER
Own Make Ice Cream
. . Cakes, Pastry and Candy . .
218 South 20th Street
Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE
We Deliver Anywhere
Penn Athletic Club
LOCUST AT EIGHTEENTH ST.
Philadelphia, Pa.
Telegraph Delivery Service
Bell, Pennypacker 1411

CAMPBELL-HICKIE
Negligees Lingerie
S. E. Cor. 17th and Walnut Sts.
Philadelphia

LEOPOLD STOKOWSKI
Conductor

Orchestra Personnel *for* 1928-1929

OSSIP GABRILOWITSCH
Guest Conductor

First Violins

Mischa Mischakoff
Concertmaster
Alfred Lorenz
Luigi Ferrara
Alexander J. Thiede
Alexander Zenker
Harry Aleinikoff
Dayton M. Henry
Israel Siekierka
Jacob Simkin
Yasha Kayaloff
Alexander Hilsberg
Grisha Monasevitch
Henry Schmidt
George Beimel
Kalman Smit
Joel Belov
Arthur B. Lipkin
Marius Thor

Second Violins

David Dubinsky
Irving Bancroft
John W. Molloy
A. Gorodetzky
David Cohen
Louis Fishzohn
Matthew J. Mueller
Domenico Bove
J. Savitt
M. Roth
Emil Kresse
S. Dabrowski
Schima Kaufman
Max Zalstein
Louis Gesensway
Andre Callot
David Madison
Louis Gabowitz

Violas

Samuel Lifschey
Sam Rosen
Henry J. Michaux
Amedee Vergnaud
David Epstein
Gustave A. Loeben
Maurice Kaplan
Edward Murray
Philip Neeter
Rudolph Engel
Gordon Kahn
Wm. S. Greenberg
Alexander Gray
Tibor Serly

Violoncellos

Willem van den Burg
William A. Schmidt
Isadore Gusikoff
B. Gusikoff
Milton Prinz
Adrian Siegel
Daniel Saidenberg
Sam Belenko
J. Sterin
John Gray
Morris Lewin

Basses

Anton Torello
A. Hase
Fabien Koussewitzky
Heinrich Wiemann
Vincent Lazzaro, Jr.
Max Strassenberger
Matyas Pauli
Louis Boehse
Mario Garaffoni
S. Siani

Harps

Vincent Fanelli, Jr.
F. Nicoletta

Flutes

W. M. Kincaid
Joseph La Monaca
John A. Fischer
Hans Schlegel

Oboes

Marcel Tabuteau
Edward Raho
A. Victor Leoncavallo
Louis Di Fulvio

Clarinets

Daniel Bonade
Lucien Cailliet
Paul Alemann
Jules J. Serpentini
Jules Cocozza
Louis Morris

Bassoons

Walter Guetter
John Fisnar
F. Del Negro
Herman Mueller

Horns

Anton Horner
Joseph Horner
Otto Henneberg
Albert Riese
Clarence Mayer
George Wardle
Alfred Zoellner
William Koch

Trumpets

Sol. Cohen
Sigmund Hering
Harold W. Rehrig
Rudolph Engel

Trombones

Gardell Simons
Paul P. Lotz
C. E. Gerhard
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

Philip A. Donatelli
Heinrich Wiemann

Tympani

Oscar Schwar
Emil Kresse

Battery

Benjamin Podemski
James Valerio

Celesta

Gustave A. Loeben

Euphonium

Heinrich Wiemann
Chas. A. Norato

Librarian

Harry A. Wiegand

Orchestra Manager

David Dubinsky

THE STEINWAY THAT YOU BUY TODAY WILL SERVE YOUR CHILDREN'S CHILDREN

THAT'S the sort of piano the Steinway is—so well built, so skilfully constructed, that a lifetime of playing will not impair its lovely tone. For thirty, forty, or even fifty years it will serve you well. You need never buy another piano.

This means that you not only have the constant joy and companionship of the Steinway for yourself and your children, but when they are grown up, with children of their own, it will be a precious heirloom to pass on to them.

There is no need to wait another moment for your Steinway. A 10% first payment brings it to your home *at once*—and the balance will be distributed over a period of two years. . . . Select *your* instrument —today.

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, *and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.*

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

TENTH PAIR

Friday Afternoon
December 7

Saturday Evening
December 8

1928

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, Conductor

OSSIP GABRILOWITSCH, Guest Conductor

PROGRAM

MENDELSSOHN — Overture, "Ruy Blas"

HAYDN — Symphony No. 2, in D major "London"

I. Adagio. Allegro
II. Andante
III. Minuetto. Allegro. Trio
IV. Allegro spirituoso

INTERMISSION

KORNGOLD — Suite from Incidental Music to Shakespeare's "Much Ado About Nothing," for Small Orchestra

I. Overture
II. The Brides
III. March of the Watch (Dogberry and Verges)
IV. Intermezzo (Garden Scene)
V. Hornpipe

ENESCO — Roumanian Rhapsody No. 1

The Steinway is the Official Piano of The Philadelphia Orchestra

Organ from the Estey Reed Organ Studios

Lives there a man who cannot look the world more confidently in the face for the knowledge that his coat fits in the back?

The psychological effect of wearing perfectly tailored clothes can neither be described in words nor measured in terms of money. It must be experienced.

Let us remind the younger men of Philadelphia, who have a position to win or to maintain, that the world values a man only as he values himself. A man's appearance is the most apparent index of his self-esteem.

HUGHES & MÜLLER

Established in 1848 at 338 High Street

1527 WALNUT STREET

PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building

S. E. Corner 15th and Chestnut Street

Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited.
Certificates of Deposit Issued. Trusts of All Kind Executed.
Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Overture to "Ruy Blas," Op. 95.....Felix Mendelssohn-Bartholdy
(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

In the walled garden of Mendelssohn's soul there was no room for such a thing as Victor Hugo's *Ruy Blas.* He thought the play "detestable"—"utterly beneath contempt." It is easy to imagine the indignation with which, had he lived forty years longer, he might have read Swinburne's assertion that "never since the death of Shakespeare had there been so perfect and harmonious a fusion of the highest comedy with the deepest tragedy as in the five many-voiced and many-colored acts of *Ruy Blas.*" Swinburne, of course, always exploded like a skyrocket whenever he approached any manifestation of Hugo's creative activity. "That Hugo was the greatest tragic and dramatic poet born since the age of Shakespeare, the appearance of *Hernani* in 1830 made evident forever to all but the meanest and most perverse of dunces and malignants," he declared, with characteristic urbanity. As for *Ruy Blas,* it "was written in . . . such verse as none but he could write. In command and in expression of passion and of pathos, of noble and of evil nature, it equals any other work of this great dramatic poet; in the lifelike fusion of high comedy with deep tragedy, it excels them all."

Mendelssohn might perhaps have been less disturbed by these rampant superlatives if he could have forseen, as well, the epileptic tantrums that Swinburne, with his incomparable gift of vituperation, was capable of exhibiting in blame as well as in praise. He would have been comforted by that delectable tirade against Euripides which greets the unwarned reader of *The Age of Shakespeare:* "There is no poet ignobler in the moral sense than Euripides; while as a dramatic artist—an artist in character, action and emotion—the degenerate tragedian of Athens [compared with Webster] is as a mutilated monkey to a well-made man."

* * *

Hugo intended to offer in *Ruy Blas* a picture of the Court of Charles II of Spain. The veracity of this portrayal has been disputed by historical specialists. Nor did the plausibility of the action convince all those who attended the première of the play ninety years ago in Paris. A dubious critic remarked to Hugo that it was not easy to accept as possible, "under the given conditions," the intrigue between the Queen of Spain and a valet. "My dear Merle," replied Hugo, in his loftiest manner, "I intended my drama to contain things beyond the range of your vision, and I see that I have succeeded." [1]

Hugo, in his elaborate preface to *Ruy Blas,* goes at length into the historical and human symbolism of his play, its philosophy and its motivation. "The philosophical motive of *Ruy Blas,*" he explains, "is a people aspiring to a higher state; the human subject is a man who loves a woman; the dramatic interest is a lackey who loves a queen." Humanly considered, Don Salluste de Bazan "would be the personification of absolute egotism, anxiety without rest; Don Cæsar,

[1] Davidson's *Victor Hugo.*

Philadelphia Orchestra Devotees

share with other music-lovers the rising interest in Franz Schubert elicited by the centenary of his death. From the huge legacy of compositions left by Schubert when he died, relatively few are annual concert program certainties. For this reason it was deemed advisable to present to Philadelphia Orchestra audiences a list of those works of Franz Schubert which are available for them on Orthophonic Victor Records. Many of these are selections that should be in the musical library of every music-lover. All of them are by artists renowned the world over.

Orchestral

The Schubert *Symphony in C Major*, known by some as the seventh and by others as the tenth, is available played by the London Symphony Orchestra under the direction of the famous conductor, Dr. Leo Blech. Leopold Stokowski and the Philadelphia Orchestra have made a splendid recording of the *B Minor* or *"Unfinished" Symphony* . . . and among smaller orchestral compositions this same conductor has recorded the *Ballet Music* from *Rosamunde* and the *Moment Musical*. The *Marche Militaire* and the *Entr'Acte* from *Rosamunde* both appear on Victor Records by Alfred Hertz and the San Francisco Symphony Orchestra.

Chamber-Music

The famous "Death and the Maiden" *Quartet in D Minor* has recently become available recorded by the Budapest String Quartet. That remarkable European Trio composed of Cortot, Thibaud, and Casals have recorded the Schubert *Trio in B Flat*.

Instrumental Solo

Piano: Wandering, *Brooklet*, and *Impromptu in A Flat* (Op. 90, No. 4) Sergei Rachmaninoff. Also the *Impromptu in A Flat* (Op. 142, No. 2) by Ignace Jan Paderewski. *Violin:* The *Ave Maria* and *Rondo* played by Jascha Heifetz. *'Cello: Moment Musicale* by Pablo Casals.

Vocal

Ständchen (*Serenade*), sung by Louise Homer and also as a duet by Hulda Lashanska and Paul Reimers . . . *Erlkönig* and *Gretchen Am Spinnrade* by Maria Jeritza . . . *Who Is Sylvia?* sung by John McCormack and by Royal Dadmun . . . *Hark! Hark! The Lark* by Lambert Murphy . . . and *Great Is Jehovah* (*Die Allmacht*), sung by the Mormon Tabernacle Choir.

You may have this entire Treasure of Music by Franz Schubert on Orthophonic Victor Records

his opposite in all respects, would be regarded as the type of generosity and thoughtful carelessness; Ruy Blas would express the spirit and passion of the community; the Queen would exemplify virtue undermined by wearing monotony. . . ."

* * *

Mendelssohn composed his Overture to *Ruy Blas* as an act of bravado. He tells the story in a letter written to his mother on March 18, 1839:

> Six or eight weeks since, an application was made to me in favor of a representation to be given for the Theatrical Pension Fund (an excellent benevolent institution here [Leipsic] for the benefit of which *Ruy Blas* was to be given). I was requested to compose an overture for it, and the music of the romance in the piece, for it was thought the receipts would be better if my name appeared on the bills. I read the piece, which is detestable, and more utterly beneath contempt than you could believe, and said that I had no leisure to write an overture; but I composed the romance for them. The performance was to take place last Monday week; on the previous Tuesday the people came to thank me politely for the romance, and said it was such a pity I had not also written an overture, but they were perfectly aware that time was indispensable for such a work. In the ensuing year, if I would permit them, they would give me longer previous notice. This put me on my mettle. I reflected on the matter the same evening. On Wednesday there was a concert rehearsal, which occupied the whole forenoon; Thursday, the concert itself; yet the overture was in the hands of the copyist early on Friday; played three times on Monday in the concert-room, tried over once in the theatre, and given in the evening as an introduction to the odious play. Few of my works have caused me more amusing excitement.

* * *

A portentous phrase for the brass and woodwind (*Lento*, 2-2), followed by an impetuous subject (*Allegro molto*) for the first and second violins in unison, begins the introduction. These contrasting passages are twice repeated; and then the chief theme, evolved from the spirited string figure of the introduction, is stated by the first violins and flutes, above a syncopated accompaniment. The second theme is given out staccato by the strings, *pianissimo*. A buoyant melody for the first violins and bassoon in octaves enters a little further on, and is made much of at the climax of the piece.

It was Mendelssohn himself who remarked that he intended to call this work "not the Overture to *Ruy Blas*, but to the Theatrical Pension Fund."

Symphony in D (B. & H., No. 2).....Josef Haydn

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

In the eighteenth century, symphonies were turned out as casually as buns from a bakery (though some of them proved to be things of surprising and immortal beauty). So it is doubtful if the deft and experienced Haydn turned a hair of his periwig when the enterprising Salomon invited him to add six new symphonies to the half-dozen that he had already composed for the London impresario.

Haydn started from Vienna on January 19, 1794, for his second journey to London, and reached there sixteen days later. He took lodgings at No. 1, Bury Street, St. James ("probably to be near

Collecting Records . . . . .

is an interesting and fascinating hobby. A Record Library of the World's Music is just as important as a well stocked library of the world's literature.

In England, for years, the collecting of Phonograph Records has been receiving the attention of the discerning and recently in Amercia many splendid private libraries have been started,

Through our Imported Record Department we have aided collectors throughout the world. Our catalogues of Imported Recordings will be mailed gratis upon request.

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Pequignot

Jewels

908-09-10-11

Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3

Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

Mrs. Schroeter,"[2] as Ferdinand Pohl conjectured). The symphony in D[3] was composed in the following year, while Haydn was still in England, and was performed for the first time at the King's Theatre, London, May 4, 1795.[4] It was, for those times, a rather skimpy program, containing only two symphonies (both by Haydn), two concertos, and a few odds and ends—duets, songs, etc. The movements of one of the symphonies were separated by other numbers, as was then the custom. The Symphony in D was announced as a "New Ouverture" by Haydn; the other symphony was the "Military" (G major, B. & H., No. 11). In spite of what must have been a long evening, Haydn recorded in his diary that the concert was highly successful: "The hall was filled with a picked audience. The whole company was delighted, and so was I. I took in this evening four thousand gulden [about two thousand dollars]. One can make as much as this only in England."

When Haydn left England three months later, he had earned by his second London visit the very pretty sum of about $6,000 (twelve hundred pounds). Many friends (Clementi and Tattersall among them) gave him parting gifts—one was a talking parrot, which brought 1400 florins at Haydn's death; and so warmly was the memory of Haydn's visit cherished in England that nine years after he departed from the British Isles he received from Gardiner of Leicester six pairs of cotton stockings, into which were worked favorite themes from his music. No wonder he thought well of England.

* * *

John Runciman wrote concerning Hayden, during the time that he was on the payroll of Prince Esterhazy, that "every morning he rose with the lark, dressed himself with a degree of neatness that astonished even that neat-dressing age, and sat down to compose music." Berlioz said of his works that they belong to the kind of naïvely good and gay music that recalls the innocent joys of the fireside and the *pot-au-feu*. "It goes and comes, never brusquely; noiselessly, in morning négligé, clean and comfortable; it turns a tune and now and then cracks its little joke; it opens the window to profit by a warm sunbeam; and . . . at nine o'clock . . . puts on a white cotton nightcap, says a prayer, and . . . sleeps in the peace of the Lord." To which one might add, if one were in a malicious mood, that although Haydn has been dead a good deal longer than Berlioz, not everyone would agree that the musical substance of the *Symphonie fantastique* transcends in salience of invention and distinction of style the music of that amiable bourgeois whom Berlioz so contemptuously tucked away in his feather bed. It is difficult to turn Haydn into an inconsequential music-maker, even if one looks down on him from the altitude of Berlioz's storm-wreathed brow and heaven-sweeping locks. "This simple and gentle

[2] "An English widow in London who loved me," as Haydn explained to Dies. "I should in all likelihood have married her if I had been single." Her letters to Haydn were printed by Mr. H. E. Krehbiel in his *Music and Manners in the Classical Period*.

[3] It is No. 2 in the old edition of Breitkopf & Härtel, No. 104 in the new edition. It is sometimes known by the title "London."

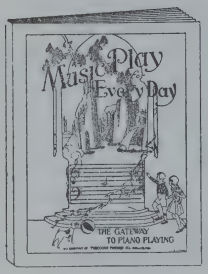
[4] Mr. Sonneck in his invaluable *Early Concert-Life in America* records the fact that instrumental works by Haydn were played in the United States as early as 1793, two years before the production of this symphony in London.

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere
Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING



The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company
OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed,

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

man, working honestly and without suspicion of the contribution he was to make to the future of his art"—as Mr. W. J. Henderson felicitously described him in an anniversary memorial—had a supply of musical ideas under his periwig that should have made the supercilious Hector think twice before he sneered at him. Let Mr. Henderson's memorable centenary tribute say the just and concluding word:

"The complexity of an art form must never be perplexity. Nevertheless, high organization is essential to all distinguished forms of art. In music, the symphony, or sonata for orchestra, upon which rest the overture and the symphonic poem, is the compendium of the essential laws of large instrumental form. Even if the symphonic form should eventually be abandoned, as some commentators believe it will be, the laws of which it is the clearest and most convincing demonstration will continue to govern composition in extended construction.

"Richard Strauss, writing his *Heldenleben,* was no more able to escape the authority of the laws underlying the symphonies of Haydn than was Liszt in building his piano concertos in connected movements. Even Richard Wagner, in his endeavor to impart a more definite expressiveness to the opera by the employment of representative themes, was compelled, in altering these themes in accordance with the varying dramatic thought or mood of his action, to utilize processes of thematic development similar to those used in a less subtle manner by Haydn.

"That Haydn was able to grasp the significance of the uncertain experiments made by his forerunners and to select from them the examples pregnant with good for the future of his art is sufficient to entitle him to the name of pathfinder. He cleared away much of the underbrush and made the path clear to the mountain for the feet of Beethoven and Brahms.

. . . . . .

"He found certain technical fundamentals ready to his hand, but it remained for him to shape them into a firm and intelligible instrumental form. His symphony became the basis of all symphonic composition that has followed.

"Not only did he clarify the formal features of it, he also discovered how to make orchestral music sound. Others before him had hit upon many of the principles, some had appeared to recognize all that was primarily essential; yet they failed to impart to their practice that continuity which should constitute it a method. Haydn did this. He established a clear and unmistakable method of building a symphony and scoring it for orchestra."

Suite, "Much Ado About Nothing".....Erich Wolfgang Korngold

(Born at Brünn, May 29, 1897; now living.)

Erich Wolfgang Korngold began his career as one of the most remarkable examples of precocity in modern musical history. At the age of twelve he composed a piano trio; at the age of thirteen a

"THE CHILDREN HUNG THEIR STOCKINGS ON THE DOOR-KNOB"

WHAT a Christmas *we're* going to have! . . . Last year, soon after we came, they put poinsettias and holly and mistletoe around the whole place. Then perfectly beautiful flowers. And then a mammoth tree—with a star right on the very tip! It was just as lovely and Christmassy as could be. . . . The children hung their stockings on the door-knob, and *somebody* filled them with nuts and toys and fruit. And, mind you, Christmas carols waked us in the morning! In a hotel! . . . What with laughing and giving presents and being wished a Merry Christmas by ever so many people, I never felt so happy. . . . And we're going there again *this* year!

* * *

If you visit Chalfonte-Haddon Hall at Christmas-time, reservations should be made some time in advance. May we send you a descriptive booklet?

CHALFONTE-HADDON HALL

ATLANTIC CITY

American Plan

LEEDS AND LIPPINCOTT COMPANY

piano sonata; at fourteen he wrote his first orchestral work, *Overture to a Drama,* Op. 4; at fifteen a four-movement *Sinfonietta,* Op. 5; at sixteen a one-act comedy opera, *The Ring of Polykrates* (given in Philadelphia in 1927 under the direction of Alexander Smallens); at seventeen a one-act musical tragedy, *Violanta* (produced by the Metropolitan Opera Company last season). It is perhaps no wonder that observers of his early efforts coupled his name with those of Mendelssohn and the young Handel.

Korngold's remarkable career has been sympathetically surveyed by Hugo Fleischmann,[5] who tells us that material difficulties were spared him from his earliest youth, and that his "talent was free to expand and mature unimpeded."

"Korngold was born in the capital of Moravia, where his father, later the distinguished music critic of the *Neue Freie Presse* in Vienna, was then a barrister. Thus Czechoslovakian territory again presented a genius to the musical world, as so often before; we need only recall the instances of Dvorak, Smetana, Novak, and Mahler. At an early age the boy went to Vienna, where he was educated at the Gymnasium. His musical faculties developed so prematurely that the child was, not without some exaggeration, compared to the youthful Mozart by no less a critic than Hanslick. Korngold's musical education was of the most thorough description. His master was the well-known composer, Alexander von Zemlinsky, conductor of the German Opera in Prague. Apart from his war service in the Austrian army, his life has been calm enough. With the exception of professional visits to the musical centres in Europe, he has lived continually in Vienna. He was recently married to a granddaughter of the famous Viennese actor, Sonnenthal.

* * *

"There is scarcely any domain of music that has not been explored by Korngold: opera, chamber music, piano and violin music, orchestral works, songs. He is also gifted as pianist and conductor, and has, moreover, earned distinction by reviving, editing, and interpreting the classical operettas of Johann Strauss and lifting this delicious music to a hitherto unsuspected level. Those who have observed Korngold conducting orchestral performances of his own works, know the fiery vitality with which he is capable of animating an orchestra.

"A group of three compositions for piano marks the up-beat of his production—the Sonatas in D and E and the seven *Märchenbilder.* For orchestra he afterwards wrote the brilliant *Schauspiel* Overture, Op. 4 [introduced to Philadelphia by Mr. Stokowski in the Season of 1913-14], and the *Sinfonietta,* Op. 5; for violin and piano the technically difficult Sonata, Op. 6. A work that has been misjudged so far is the symphonic overture, *Sursum corda,* a brilliant piece breathing creative joy and the highest confidence in life. Of the chamber music, a Quartet in A, Op. 16, a Quintet in E, Op. 15, and a Sextet in D, Op. 10, must be mentioned. For the voice he wrote the *Einfache Lieder,* Op. 9, and the *Lieder des Abschieds.* His stage works include the pantomime, *Der Schneemann* (orchestrated by Zemlinsky); *Der Ring des Polykrates, Violanta, Die tote Stadt* [produced by the Metropolitan Opera Company in the Season of 1921-22]; and *Das Wunder der Hiliane.*"

* * *

The suite on this program is derived from incidental music written for a production of Shakespeare's comedy. It is scored for a reduced orchestra of flute, piccolo, clarinet, oboe, bassoon, two horns, trombone, percussion, harmonium, piano, and strings without basses.

[5] In *The Chesterian* of April-May, 1927.

Columbia-Kolster Viva-tonal — The Electric Reproducing Phonograph — "like life itself" — A triumph of sound reproduction and amplification.

Price $525

THE FINAL MIRACLE OF MUSIC

¶ This Viva-tonal Columbia instrument is nothing less than an absolute miracle. ¶ Place your hand upon the case—every fibre of the wood is vibrating—alive with music! Stand apart and shut your eyes—your whole body actually throbs with the impact of musical reality. You not only hear the music—you feel it. ¶ The element of superlative beauty is unmistakable—the beauty that pleases the eye no less than the new beauty that astounds the ear. ¶ Ask for Columbia Masterworks Catalog of Eighty-Seven Album Sets Comprising the Most Celebrated Works of the Great Composers.

H. ROYER SMITH COMPANY
10th and Walnut Streets

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.
11th and Market Streets

B. B. TODD
1306 Arch Street

C. J. HEPPE AND SONS
1117-19 Chestnut Street

Shubert Week—*Back to Melody*—Nov. 18-25
Organized by Columbia Phonograph Company

COLUMBIA

According to Mr. James G. Heller, the *Overture* is "a scintillating exposition of the sprightly humor in the play, and the composer, in an exceedingly effective manner, uses the limited resources of his reduced orchestral forces to provide a continued variety of tonal effects.

"The second number, *Maidens in the Bridal Chamber,* was suggested by the scene in which Margaret and Ursula are preparing Hero for her marriage with Claudio and poke sly fun at Beatrice when she appears on the scene. (Act III, Scene IV.) It is a slow movement in which the solo 'cello, after a brief introduction, presents a recitative-like passage, followed by a melody on which the movement is built.

"The third number, called *Dogberry and Verges—the March of the Watch,* is a delightful burlesque, and immediately suggests the scene in which Dogberry and Verges and the watch bring in the villains, Conrade and Borachio, for examination, and Dogberry insists upon being 'written down as an ass.' (Scene II, Act IV.)"

"The garden scene, which is a brief interlude, was evidently inspired by the scene between Beatrice and Benedick, in which the lovers reach an understanding. (Act V, Scene II.) It is a brief song, the melody presented by the solo 'cello and the viola.

"The last number, marked *Hornpipe,* is a rollicking dance which comes at the close of the play when Benedick gives the order, 'Strike up, pipers.' The horn plays the theme first, and the composer has successfully caught the English character of the dance."

Roumanian Rhapsody No 1, in A major, Op. 11....Georges Enesco
(Born at Cordaremi, Roumania, August 7, 1881.)

This is the first of Enesco's *Trois Rhapsodies Roumaines,* in which the composer has remembered the folk-music of his own country. Number One, in A major, is the best-known of the set. Number Two, in D major, was performed by the Philadelphia Orchestra under the composer's direction, January 5-6, 1923. The third is in G major. Enesco conducted two of the Rhapsodies at a concert given by Pablo Casals at the Salle Gaveau, Paris, in February, 1908.

The A major Rhapsody is based upon several of the jolliest of the folk-songs and dances of Enesco's native Roumania—especially upon that tune which serves the abandoned Roumanian peasants, unblessed by the educational influences exerted by Mr. Volstead, as a drinking-song. The song is sung to these words:

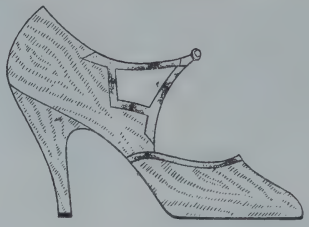
Am un leu si vrau sa-l beu
Tra la-la-la-la-la-la.
Si nici ala nu-i al meu,
Tra la-la-la-la-la-la.

This, being interpreted, means that the improvident singer has a *leu* (a coin worth about half a cent) and that he wishes to spend it for the deplorable purpose of alcoholic stimulation.

* * *

I. MILLER

INSTITUTION INTERNATIONALE



Second Glances!

At any function, the foot that wears a slipper by I. Miller is the foot that draws that admiring second glance!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

Notes on the Program—Continued

Someone has said that the boastful assertion of the heroine in Bernard Shaw's *Arms and the Man,* to the effect that her family visited Bucharest annually to attend the opera, is probably the only reference in our literature to the musical life of Roumania. The statement is no doubt insufficiently qualified. It is true, however, that Roumania has not cut much of a figure in the art music of Europe; for her chief contribution to the music of the world is to be sought in the folk-tunes of her people. But forty-seven years ago Roumania made a contribution of another kind to the music of our time when she bore Georges Enesco and sent him at the age of seven from his father's farm, near the town of Cordaremi, to study the ways of sophisticated European music at the Vienna Conservatory. Though Hellmesberger looked over his spectacles at the little Roumanian peasant boy and remarked tartly that the Conservatory was "not a cradle," he finally consented to admit young Georges—not only to the Conservatory, but to his own household. Four years later, the eleven-year-old Enesco walked off with the first prizes for violin and harmony.

* * *

Enesco has told us something of his early years and of his subsequent career; and those who believe that much may be learned of the essential character of a man and an artist by a knowledge of his tastes, will find much of interest in Enesco's self-analysis, as communicated to Mr. H. F. Peyser in the course of and interview some years ago in Paris.

"People have been puzzled and annoyed," Enesco said, "because they have been unable to catalogue and classify me in the usual way. They could not decide exactly what type of music mine was. It was not French after the manner of Debussy, it was not exactly German, they declared. In short, while it did not sound outlandish, it did not closely resemble anything familiar, and people are annoyed when they cannot readily classify one. That, I feel sure, comes from the fact that my musical education was not confined to one locality. I was born in Roumania, but when I was seven years old I was studying in Vienna, and, incidentally, composing sonatas, rondos, and a good many other things. I learned harmony and counterpoint with Fuchs, and I studied violin with the younger Hellmesberger. I took up piano, organ, 'cello, and went on steadily with my composition. The father of Hellmesberger took a deep interest in me. I became violinist in one of the large orchestras in Vienna, and when Hellmesberger conducted a large choral society which sang all the great masses, I used to sit among the singers studying the scores.

"In those days I became deeply imbued with Wagner and Brahms, and it seems to me that even today my works show a combination of their influence. No, there is nothing so strange about that. Wagner and Brahms were not as antithetical as people have made them out to be. They were opposed to each other much more by reason of policy than musically. Musically they have many things in common. . . . The aim of both was for the highest and noblest. The main difference between the two consists in the fact that Brahms lacked the sensuous element which one finds in the music of Wagner.

"After years of study in Vienna I went to Paris, and, after some trouble, because I was young and a foreigner, succeeded in entering the Conservatoire, where I had Massenet for one of my teachers in composition. At the Conservatoire, I naturally absorbed French influences to a certain extent, which combined with the German, gave a further character to my writings."

* * *

1220-24
Walnut
Street

Stecker

107-115
South
13th Street

In Philadelphia Smart People Come to *Stecker's* for

EVENING WRAPS

as in Paris They Go to Paquin's and Worth and Madame Agnes

And much more thriftily. For not only do we import Paris' most exclusive models, but we copy these originals in our own importations of finest French lame, brocades and velvets, further enriched with Stecker furs—at a fraction of Paris prices.

$45 to $325

BOTH STORES

Notes on the Program—Continued

Mr. Enesco did not refer to the fact that at the Paris Conservatoire, where he had Fauré as well as Massenet for a teacher of composition and Marsick as violin master, he won a second *accessit* for counterpoint and fugue in 1897 and first prize for violin playing two years later, when he was still under twenty. Edouard Colonne, who had heard and liked some of the young Roumanian's early chamber music at a concert of his works given at Paris in June, 1897, produced Enesco's first orchestral work, the *Poème Roumain*, Op. 1, at a Châtelet concert in February, 1898, thereby putting him on the Parisian map and preparing the way for his career as violin virtuoso and composer. This fortunate career, begun conspicuously a generation ago, when he toured Europe in 1889-90, led him happily to the steps of Carmen Sylva's throne, for Enesco became Court Violinist to the Queen of Roumania.

Enesco lived for a while in Paris. When the war broke out he returned at once to Roumania, where he endured with the rest of his countrymen the afflictions of the succeeding years. Since the war he has been active in the musical life of Bucharest, as conductor, as organizer of concerts of modern music, as stimulator of public interest in the work of young Roumanian composers, as "honorary president of the artistic committee" of the Bucharest Philharmonic. He is known in Europe as one of the most versatile of contemporary musicians, for he is not only a composer, a violinist and a conductor, but a pianist, a 'cellist and an organist. "I have played," he remarked somewhat wearily as long ago as 1912, "at an enormous number of concerts, and have also done considerable conducting." He visited America for the first time in the season of 1922-23, when he made his début here as guest conductor of the Philadelphia Orchestra at the concerts of January 5-6, 1923.

* * *

Enesco's principal works include the *Poème Roumain* (Op. 1) that brought him his earliest celebrity twenty-eight years ago; two sonatas for violin and piano (Op. 2 and Op. 6); *Symphonie concertante* for 'cello and orchestra; *Pastorale Fantaisie* for orchestra; a "Dixtuor" or "symphony" for two flutes, oboe, English horn, two clarinets, two horns and two bassoons; the well-known First Suite for orchestra (Op. 9); a Second Suite, Op. 20, performed at these concerts February 19, 1926; a quartet and an octet for strings; *Trois Rhapsodies Roumaines* (Op. 11); two Symphonies (No. 1, in E-flat, Op. 13, and No. 2, in A, Op. 17), and a Third Symphony, a *triptyque symphonique* described as "pseudo-Dantesque," and progressing (somewhat after the manner of the *Dante* Symphony of Liszt) from infernal depths to paradisiacal heights, with a final expression of "the supreme beatitude and peace in the Absolute." This composition was performed at a Colonne concert in Paris, February 26, 1921, and it was then described as a "second version" of a work that had been produced two years before at Bucharest. Among his more recent works are an opera, *Oedipe*, in four acts, to a libretto by Edmond Fleg, and a piano sonata in F-sharp minor.

While You Are Enjoying The Orchestra–

—the burglar may be making off with the valuables you left "safe" at home—or fire may be destroying them.

But you can put them beyond the possibility of both these risks—in our conveniently located Safe Deposit Vaults.

Boxes range from $5 to $250 a year; there are 35 coupon rooms where you can review the contents of your box in comfort and privacy.

Main Office:
Broad—Chestnut
—Sansom

The
Real Estate-Land Title & Trust Company
WORLD'S OLDEST TITLE COMPANY

Downtown Office:
517 Chestnut
Street

Elizabeth Arden understands the exquisite care of the skin, and knows that faces do not just stay in shape, but must be held in shape by good strong muscles and firm healthy tissues.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for an appointment

RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*
673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
December 14
At Two-Thirty

Next Week's Program

Saturday
December 15
At Eight-Twenty

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*

OSSIP GABRILOWITSCH, *Guest Conductor*

BRAHMS — Tragic Overture

BEETHOVEN — Symphony No. 2, in D

I. Adagio molto. Allegro con brio
II. Larghetto
III. Scherzo and trio. Allegro
IV. Allegro molto

SCHREKER — Suite, "The Birthday of the Infanta"

RIMSKY-KORSAKOW — Overture, "Russian Easter"

This program will end approximately at 4.00 P. M. on Friday and 9.50 P. M. on Saturday.

NOTICE

The doors of the auditorium will be closed at the beginning of the concerts and will not be opened for admission to latecomers until the regular intermission, after which the doors will again be closed until the end of the concert.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY *Afternoons at 2.30*	SATURDAY *Evenings at 8.15*	MONDAY *Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 24 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Jan. 25-26	OSSIP GABRILOWITSCH
Feb. 1-2-4	BERNARDINO MOLINARI
Feb. 8-9 to Mar. 1-2	SIR THOMAS BEECHAM
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS *

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Vladimir Horowitz, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.45, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

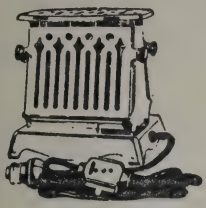
WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

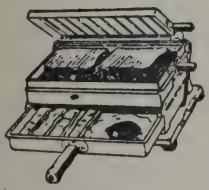
BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.





GIFTS

... that will be really used

ELECTRIC GIFTS

When you give an electric appliance . . . toaster, grill, percolator, or waffle iron . . . you can be sure that you are not giving something that will be relegated to the closet shelf and forgotten.

An electric appliance will be used frequently, and your thoughtfulness will be appreciated each time.

See them in our Showroom

THE
PHILADELPHIA ELECTRIC
COMPANY

Tenth and Chestnut Streets
and Branches

J. E. CALDWELL & CO.

CHESTNUT STREET AT JUNIPER

Critically Selected

Caldwell Diamonds

Each individual gem, whether large or small, is subjected to the most rigid examination by the experts of this house. To be accepted, it must conform to the highest standards of quality, beauty and brilliance.

JEWELRY · SILVERWARE · WATCHES · STATIONERY

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
DECEMBER 14 - 15

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY
1617 SPRUCE STREET
Frederick Hahn, *President-Director*

Fifty-nine years of continued success in training musicians

For particulars regarding Eurythmics Classes
conducted by Placido de Montoliu apply to the registrar.

Pupils may register at any time **Early enrollment desirable**

For Year Book, Write
THE REGISTRAR

1617 Spruce Street **Pennypacker 5053**

BRANCHES:

West Philadelphia, 5132 Spruce Street
Tioga, 1622 West Westmoreland Street
Germantown, 30 East Walnut Lane
Glenside, Pa., 246 Cliveden Avenue
Columbia, Pa., 743 Locust Street

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
LAMP SHADES
Old Glass Lamps and Bottles
206 S. CAMAC ST.
Special Order Service

---and books?
emma feldman
book & art shop
1232 locust street

Make Your Partnership Safe

Complete your financial plan by arranging with us to pay a stated sum if either partner should die. Pays for the widow's portion, pays outstanding obligations, and saves the business for the survivor. Also is a creator and expander of credit, at bank, and among others who are grantors of credit. Every unprotected partnership is an endangered partnership. Partnership insurance is a cash asset, available in emergency, and *is not an expense. Send for booklet, "The Unseen Sword."*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square Founded 1847 Philadelphia, Pa.

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

JEWELS

of Superlative Magnificence

PEARLS

POLISHED GIRDLE DIAMONDS

EMERALDS

RUBIES

SAPPHIRES

Exclusively Original Mountings
of Platinum—not duplicated

Rings

Bar Pins Brooches

Bracelets Pendants

Necklaces

This exceptional Collection of Jewels is
now complete, and inspection is invited

WEDDING INVITATIONS

(mailed upon request)

Showing the now fashionable styles of Engraving

The Barclay

RITTENHOUSE SQUARE EAST

HARRY TAIT—MANAGING DIRECTOR

Announcing

A Twenty-one Story Apartment House and Residential Hotel

to be sold on the

100% Cooperative Plan

Early applicants may have Apartments of any number of rooms Housekeeping or Non-Housekeeping

Plans together with book describing the Apartments will be sent to those interested on application to the selling agent or your own broker

Selling Agent
Brown, Wheelock: Harris, Vought & Co., Inc.
1722 Rittenhouse Street, Philadelphia

Penn A. C.

. . . Concert Series . . .

Subscriptions for the ten remaining Sunday Evening Concerts are now open to the public at $10 for the season. An opportunity to hear great artists in the Ball Room of the Penn Athletic Club at extremely low cost. Checks made out to the Penn A. C. Musical Association, should be mailed to Mrs. Harold Ellis Yarnall, the Packard Building, 15th and Chestnut Streets.

December 16—Paul Whiteman, Orchestra

January 6—Simfonietta, Orchestra

January 13—Fedor Chaliapin, Basso

January 20—Richard Crooks, Tenor

February 3—Sophie Braslau, Contralto

February 10—The Revelers, Quartet

February 17—Lawrence Tibbett, Baritone

March 3—Nelson Eddy, Baritone
Sylvia Lent, Violinist

March 10—Andres Segovia, Guitarist

March 17—Pennac Capers, Chorus
Gitta Gradova, Pianist

Philadelphia Civic Opera Company

Academy of Music

1928–SIXTH SEASON–1929

Thursday Evening, December 20, 1928, at 8.15 o'clock

MANON LESCAUT—*Puccini*

in Italian

Manon Lescaut	Pauline Lawn
Lescaut	Nelson Eddy
Des Grieux	Norberto Ardelli
Geronte	Reinhold Schmidt
Edmondo	Albert Mahler
Singer	Veronica Sweigert
Inn Keeper	Sheldon Walker
Dancing Master	Albert Mahler
Lamp Lighter	Louis Purdey

ALEXANDER SMALLENS, Conductor
KARL T. F. SCHROEDER, Stage Director

Fifty-five members Philadelphia Orchestra,
All Philadelphia chorus, Eighty members

Prices 50¢ to $4.00

Tickets on sale at Heppe's, 1119 Chestnut St. and 1112 Packard Building

Decorate with Artistic Lighting Equipment

Quaint

Lighting Fixtures & Lamps

THE

HORN & BRANNEN MFG CO.

Retail Sales Room

427-433 N. Broad Street

La Bottega Mediterranea

334 Allen's Lane, Mount Airy

One block west of Allen's Lane Station

European and North African hand-tooled leather, pottery, brass, linens, jewelry, antique furniture

Unusual Christmas Presents

. . . TOYS . . .

Open Evenings until Christmas

ELSA and DOROTHY McCAUSLAN

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS

PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Eleventh Pair of Concerts

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
DECEMBER 14, at 2.30

SATURDAY EVENING
DECEMBER 15, at 8.20

1928-1929

NAN DUSKIN'S OWN STORE

Evening wraps
and gowns . . .
of simplicity
and distinction

126 So Eighteenth St
COR SANSOM

XVII-XVIII CENTURY
ENGLISH FURNITURE

CONTEMPORARY PEWTER
SHEFFIELD PLATE . . SILVER
GLASS . . . . . PORCELAIN

ALFRED BULLARD
1925 MANNING STREET
SOUTH RITTENHOUSE SQUARE

Visit
the Salons of
Helena Rubinstein
for a Beauty Analysis

HELENA RUBINSTEIN studies your individuality and offers detailed advice on home treatments and the art of personality make-up.

Benefit by Helena Rubinstein's knowledge of the science and the art of beauty. Her world renowned treatments spell the banishment of crow's-feet, wrinkles, double chin, large pores and blackheads. Her cosmetic masterpieces accent your beauty to the point of perfection!

Even one Helena Rubinstein treatment, plus regular home treatments, will yield you long-lasting beauty and youthfulness.

For the harmonious perfection of your Beauty's ensemble, come to the Salons de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

Helena Rubinstein
PARIS LONDON
254 South 16th Street

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

Head of Vocal Department
PASQUALE AMATO

Head of Violin Department
ISRAEL SIEKIERKA

VIOLIN · HARMONY · COUNTERPOINT · COMPOSITION

WM. F. HAPPICH
1520 Chestnut Street

ALFRED SEYDEN — *Violinist*
Studio: 508 Presser Building
Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

PHILADELPHIA CONSERVATORY OF MUSIC
Mrs. D. Hendrik Ezerman, *Managing Director*
216 SOUTH 20th STREET
Locust 1877

G. RUSSELL STRAUSS
TEACHER of SINGING
BARYTONE
1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART
BEN STAD, Director
44th at Chestnut Street
EVERGREEN 3959

The Sternberg School of Music
30 SOUTH TWENTY-FIRST STREET
Takes Pleasure in Announcing that
HARRY MAYER Has Been Added to the Faculty
MR. MAYER has just returned from six years of study and concert work in Europe. His concert tour included Berlin, Leipzig and Paris.
RITTENHOUSE 3634

Rittenhouse School of Music
265 South Nineteenth Street
Hermione Montanye, Director

PHILIP H. GOEPP
Instruction on two pianos privately or in class
Studio: 20 S. 21st Street

SUTOR SCHOOL of Music
Philadelphia
1712 Chestnut St.
Studio 419
Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271
Both Studios are equipped with a Visuola.

Bell Phone, Spruce 6405
MISS PINAUD
Specialists in Electrolysis
Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only
712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

WINIFRED ATKINSON
PIANIST
1716 Chestnut St.
Locust 4980
Faculty: The Philadelphia Conservatory

Candle Cottage Antiques
A. I. R. MacCain
338 ALLEN LANE
Mt. Airy Philadelphia

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President,* 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President,* 811 Packard Building
Mrs. Charles W. Henry, *Vice-President,* Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary,* Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary,* 2116 Pine Street
Mrs. George Henderson, *Treasurer,* 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John Cadwalader
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. James D. Winsor, Jr

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

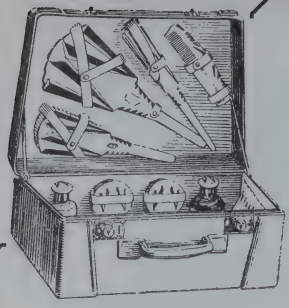
Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President,* Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President,* 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President,* School Lane, Germantown
Miss Rossmassler, *Recording Secretary,* Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.,* 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer,* Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn



Style Illustrated $100

Shadowtone

For a Holiday Gift

Fashioned in Modern Art and Staple Designs
Six Beautiful Colors
In Pastel and Subdued Tones
Fittings designed in the modern trend — strikingly original and exclusive with us.

Bains LUGGAGE THAT LASTS

1028 Chestnut St. —— 1516 Chestnut St.

ZOFIA NAIMSKA

Concert Pianist and Teacher

Opened her Studios in
PHILADELPHIA AND NEW YORK
Four Years with Leschetizky

"Not only an excellent pianist but most capable by reason of her talent and musical intelligence to teach her art with the greatest success." —(*Signed*) *Prof. Th. Leschetizky*

"A really high class artist. Eminently qualified to teach."
—*I. I. Paderewski*

Write or Phone to:

Farr Rucker, 2022 Walnut St., Philadelphia — Tel. Spruce 5056
Z. Naimska, 445 Riverside Drive, N. Y. City, — Tel. 7669 Cathedral

Green Parrot Tea Room

314 South Smedley Street
Between 16th & 17th—Spruce & Pine

LUNCHEONS TEAS DINNERS
Open Sunday, 5 to 7 o'clock
Bell Phone, Pennypacker 6620

THE PEASANT SHOP

EUROPEAN PEASANT CRAFT
ANTIQUE & MODERN

126 SO. 17 STREET PHILADELPHIA

NEETER-BAREND CO.

Dealers in

Highgrade String Instruments and Bows

804 Pine Street, Philadelphia, Pa.
Phone Walnut 4627

432-83rd Street, Brooklyn, N. Y.
Phone Shore Rd. 1577

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Charles P. Blinn
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllys K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Miss Anna Katharine Stimson
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

Directors

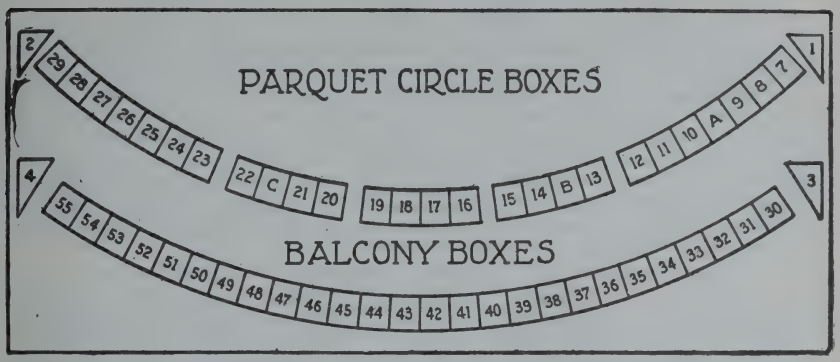
Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirz

a Superlative of Elegance

THE ERMINE WRAP

HOUSE *of* WENGER
1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Thomas Leaming
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

DUNNING SYSTEM OF IMPROVED MUSIC STUDY

Carre Louise Dunning, Originator
8 West 40th St., New York City
834 South Plymouth Blvd., Los Angeles, Calif.

The Greatest Musical Event in New York City in the past several decades was the playing of a ten-year old Dunning pupil with the New York Philharmonic Orchestra, March 20, 1926. The child had only studied one year and eight months. She played Le Carnaval des Animanx, by Saint-Saens. The piece is twenty-three pages long; she memorized it in three weeks. If you have any plan for teaching that can bring such results in that length of time, then you do not need the Dunning System. If you have not, then you do. Members of these prominent families have had the benefit of the Dunning System: Astors, Vanderbilt, J. Innesley Blair, George F. Baker, Duchess of Torlonia, Bradley Martin, Sir Edgar Guest, J. Pierpont Morgan, Roland Harriman, Gloria Caruso, F. W. Woolworth.

Faculty of Normal Teachers' Classes Held in These Cities

Katharine M. Arnold, 93 Madison St., Tiffin, Ohio; Allie E. Barcus, 1006 College St., Fort Worth, Texas; Elizette R. Barlow, Box 1244, St. Petersburg, Fla.; Catherine G. Bird, 658 Collingwood Ave., Detroit, Mich.; Grace A. Bryant, 201 10th Ave. N., Twin Falls, Idaho; Mrs. Jean Warren Carrick, 160 E. 68th St., Portland, Ore.; Dora A. Chase, 345 Clinton Ave., Brooklyn, N. Y.; Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; Beatrice S. Eikel, Kidd-Key College, Sherman, Texas; Ida Gardner, 17 E. 6th St., Tulsa, Okla.; Gladys M. Glenn, 1217 Bowie St., Amarillo, Texas; Florence E. Grasle, Michigan State Institute of Music, Lansing, Mich.; Harriet Bacon MacDonald, 6010 Belmont Ave., Dallas, Texas; Kate Dell Marden, 61 N. 16th St., Portland, Ore.; Mrs. W. P. Mason, 302 Mid. City Bank Bldg., Chicago, Ill.; Laud G. Phippen, 3435 Asbury Ave., Dallas, Texas; Ellie I. Prince, 4106 Forest Hill Ave., Richmond, Va.; Virginia Ryan, 1070 Madison Ave., New York City; Stella H. Seymour, 1219 Garden St., San Antonio, Texas; Gertrude Thompson, 508 W. Coal St., Albuquerque, N. M.; Isobel M. Tone, 626 Catalina St., Los Angeles, Calif.; Mrs. H. R. Watkins, 124 E. 11th St., Oklahoma City, Okla.

SCHOOL OF MUSIC

of **TEMPLE UNIVERSITY**

1521 Locust Street, Philadelphia, Pa.

PUPILS MAY ENTER AT ANY TIME DURING THE YEAR

THADDEUS RICH, Mus. Doc., Dean. E. F. ULRICH, Associate Dean

TEACHERS' CERTIFICATES, DIPLOMAS, DEGREES

No high school education required except for the College course of music. All branches of music, Piano, Organ, Violin, Voice and all Orchestral instruments, from the children's department to the highest grade—private lessons.

Training for Opera (under Giuseppe Agostini)

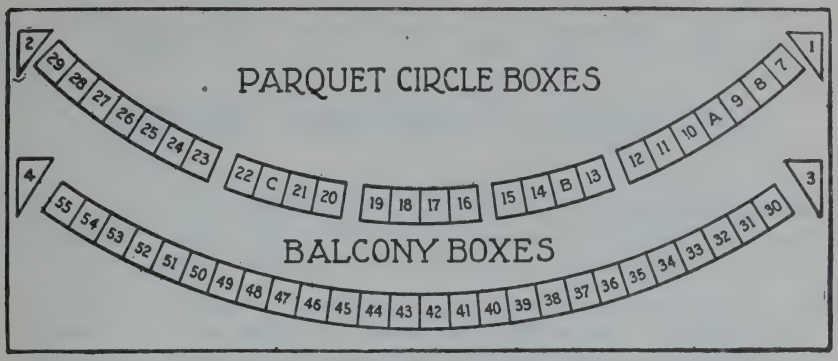
Orchestral Instruments taught principally by member of Philadelphia Orchestra. Student recitals—Orchestral practice—Classes in Harmony and History of Music.

Dormitories. Branch Schools. Write for Catalog or Phone Stevenson 7603

School of Music of Temple University

1521 LOCUST STREET **PHILADELPHIA, PA.**

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Thos. Raeburn White
19 Mr. Edward W. Bok
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mr. & Mrs. Leander C. Claflin
Mr. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

A Fine Coat or Wrap of Dark Eastern Mink

▲▲▲▲▲▲▲▲▲▲▲UNIVERSALLY becoming . . . warm, durable, and a fur that is equally smart for afternoon and evening, a mink coat has many uses, and it meets every situation well.

It is possible for you to select mink coats for less than you can at our establishment . . . but nowhere will you receive better pelts . . . selected, matched, and made with such skill and care . . . better workmanship, or more artistic and modish designs.

Jacques Ferber
Furs
1708 WALNUT STREET

◀ *May*
◀ *we show you*
● ◀ *these coats*
◀ *and wraps*
◀ *soon?*

Pauline Herman
IMPORTER

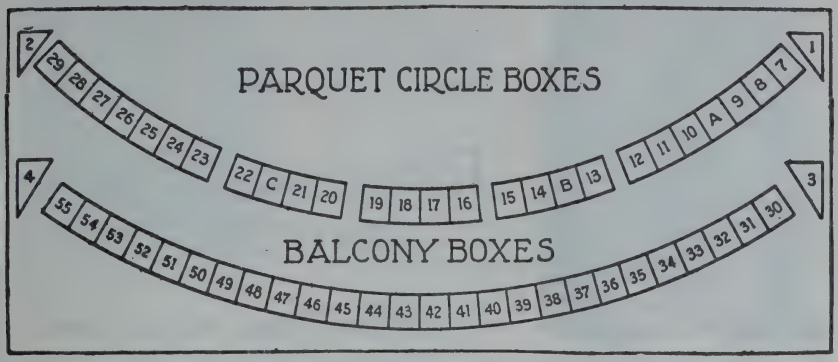
WALNUT AT 19TH RITTENHOUSE PLAZA

We Are Showing a
New Selection
of

FRENCH AND ORIGINAL HATS

That Reveal Individuality

The List of Box Holders for 1928-1929



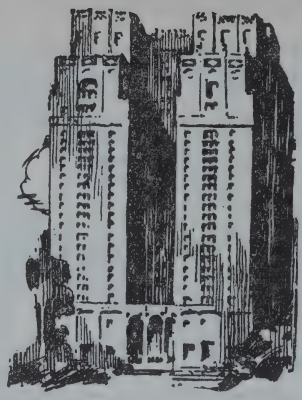
MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory



LIVE in the heart of Philadelphia and still be far away from the noise of traffic—city dust and inconveniences. You can do that very thing in the modern twenty-two story

Rittenhouse-Plaza
APARTMENTS

N. W. Cor. Walnut and 19th Streets

Inspect our beautiful display apartments—with central refrigeration—incinerators—and every last-minute convenience and refinement

Six rooms—3 baths Eight rooms—4 baths

Our representative on premises
MASTBAUM BROTHERS & FLEISHER
1424 S. Penn Square

Mitchell Fletcher Co.
Send for Descriptive Circular—
"Welcome Holiday Gifts"—$5.00 to $25.00
PHILADELPHIA—WAYNE—ATLANTIC CITY

SHUT-IN-SHOP
SHUT-IN-CRAFT
Initials Embroidered
Jigsaw Puzzles Cards
35 South 19th Street

Rittenhouse 4985
OTTO KELLER
Own Make Ice Cream
. . Cakes, Pastry and Candy . .
218 South 20th Street
Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE
We Deliver Anywhere
Penn Athletic Club
LOCUST AT EIGHTEENTH ST.
Philadelphia, Pa.
Telegraph Delivery Service
Bell, Pennypacker 1411

CAMPBELL-HICKIE
Negligees Lingerie
S. E. Cor. 17th and Walnut Sts.
Philadelphia

LEOPOLD STOKOWSKI
Conductor

Orchestra Personnel *for* 1928-1929

OSSIP GABRILOWITSCH
Guest Conductor

First Violins

Mischa Mischakoff
Concertmaster
Alfred Lorenz
Luigi Ferrara
Alexander J. Thiede
Alexander Zenker
Harry Aleinikoff
Dayton M. Henry
Israel Siekierka
Jacob Simkin
Yasha Kayaloff
Alexander Hilsberg
Grisha Monasevitch
Henry Schmidt
George Beimel
Kalman Smit
Joel Belov
Arthur B. Lipkin
Marius Thor

Second Violins

David Dubinsky
Irving Bancroft
John W. Molloy
A. Gorodetzky
David Cohen
Louis Fishzohn
Matthew J. Mueller
Domenico Bove
J. Savitt
M. Roth
Emil Kresse
S. Dabrowski
Schima Kaufman
Max Zalstein
Louis Gesensway
Andre Callot
David Madison
Louis Gabowitz

Violas

Samuel Lifschey
Sam Rosen
Henry J. Michaux
Amedee Vergnaud
David Epstein
Gustave A. Loeben
Maurice Kaplan
Edward Murray
Philip Neeter
Rudolph Engel
Gordon Kahn
Wm. S. Greenberg
Alexander Gray
Tibor Serly

Violoncellos

Willem van den Burg
William A. Schmidt
Isadore Gusikoff
B. Gusikoff
Milton Prinz
Adrian Siegel
Daniel Saidenberg
Sam Belenko
J. Sterin
John Gray
Morris Lewin

Basses

Anton Torello
A. Hase
Fabien Koussewitzky
Heinrich Wiemann
Vincent Lazzaro, Jr.
Max Strassenberger
Matyas Pauli
Louis Boehse
Mario Garaffoni
S. Siani

Harps

Vincent Fanelli, Jr.
F. Nicoletta

Flutes

W. M. Kincaid
Joseph La Monaca
John A. Fischer
Hans Schlegel

Oboes

Marcel Tabuteau
Edward Raho
Marcel J. Dandois
Louis Di Fulvio

Clarinets

Daniel Bonade
Lucien Cailliet
Paul Alemann
Jules J. Serpentini
Jules Cocozza
Louis Morris

Bassoons

Walter Guetter
John Fisnar
F. Del Negro
Herman Mueller

Horns

Anton Horner
Joseph Horner
Otto Henneberg
Albert Riese
Clarence Mayer
George Wardle
Alfred Zoellner
William Koch

Trumpets

Sol. Cohen
Sigmund Hering
Harold W. Rehrig
Rudolph Engel

Trombones

Gardell Simons
Paul P. Lotz
C. E. Gerhard
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

Philip A. Donatelli
Heinrich Wiemann

Tympani

Oscar Schwar
Emil Kresse

Battery

Benjamin Podemski
James Valerio

Celesta

Gustave A. Loeben

Euphonium

Heinrich Wiemann
Chas. A. Norato

Librarian

Harry A. Wiegand

Orchestra Manager

David Dubinsky

So well built that it virtually never wears out

STEINWAYS are built the way all fine mechanisms are constructed—carefully, step by step. The best materials go into them, the most skilful craftsmen work upon them. They are precision instruments . . . sensitive, true. And they last.

It is no uncommon thing for a Steinway to give half a century of perfect, faithful service. Fifty years of pure and glorious tone, fifty years of pleasure and entertainment. An instrument such as this is an investment that pays for itself—whatever the price—many, many times over.

Yet the price of the Steinway is far less than that of a good automobile, which would last not one-tenth as long. . . . And that price may be paid in convenient instalments, beginning with 10% and extending over two years! Select your Steinway *today.*

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

ELEVENTH PAIR

Friday Afternoon
December 14

Saturday Evening
December 15

1928

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, Conductor

OSSIP GABRILOWITSCH, Guest Conductor

PROGRAM

BRAHMS — Tragic Overture

BEETHOVEN — Symphony No. 2, in D

I. Adagio molto. Allegro con brio
II. Larghetto
III. Scherzo and trio. Allegro
IV. Allegro molto

INTERMISSION

SCHREKER — Suite, "The Birthday of the Infanta" (after the story by Oscar Wilde)

Round Dance—Procession and Mock Bull-Fight—The Marionettes—The Dancing Boys—Minuet of Our Lady—Dance of the Dwarf—With the Wind in Springtime—In Blue Sandals Over the Corn—In Red Raiment in the Fall—The Infanta's Rose—Epilogue.

(The movements are continuous)

RIMSKY-KORSAKOW — Overture, "Russian Easter"

The Steinway is the Official Piano of The Philadelphia Orchestra

"STYLE," Lord Chesterfield wrote to his son, "is the dress of thought, and a well-dressed thought, like a well-dressed man, appears to great advantage."

Lord Chesterfield was an authority on style—in clothes as well as in literature.

We have no degrees as doctors of letters, but we are post-graduates in the art of making clothes that carry the imprint of style—clothes in which you appear to great advantage.

HUGHES & MÜLLER

Established in 1848 at 338 High Street

1527 WALNUT STREET
PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building
S. E. Corner 15th and Chestnut Street
Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited.
Certificates of Deposit Issued. Trusts of All Kind Executed.
Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

"Tragic" Overture, Op. 81.....Johannes Brahms
(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

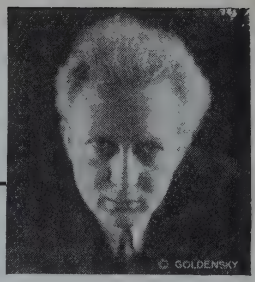
Brahms has left us no elucidation of the meaning of this overture, which was first performed in 1880, and published in the following year. The Vienna critic, Eduard Hanslick, who in all matters pertaining to Brahms spoke as one having authority, has intimated that if the music relates to any definite tragedy, it is to "Hamlet." But Heinrich Reimann, in his painstaking *Johannes Brahms,* says nothing of "Hamlet." Brahms has taken, he says, "no definite, tragical, heroic figure as a basic ideal. It is only the universal, constant, fundamental emotion of tragedy (somewhat in the sense of Aristotle or Lessing) which is reflected. Grandeur, nobility, deep emotional earnestness, are the essentials of tragic character. Circumstances, in which a remorseless destiny has involved the hero, fastens the guilt upon him. This guilt is expiated through his tragic downfall, which acts as a purifying agent upon the shaken and sorrow-burdened soul. Terror and pity, which, awakened simultaneously, influence mankind, bring to the hero himself pardon and salvation."

Mr. Fuller Maitland admits guiltily that the Overture "tempts us by its name to attach some particular story to it; but, as might be expected from so great a master, it is indeed lost labor to guess at any definite tragedy. It opens ominously, although in the major mode; the suggestions on the oboe, bassoon, etc., of the theme that is afterward uttered with such wonderful effect by the trombones gives the effect of a hush of expectation. When the tragic character is fully realized, the music seems to nerve us to new efforts, but the resumption of the ominous opening tells us that these two are in vain; the *molto più moderato* hints at a quiet, brave resumption of ordinary duties after some crushing blow has fallen. A wonderful passage occurs where the horns appropriate the ominous phrase, but play it in half time, changing its final notes with poignant effect. Perhaps 'Tragic' is scarcely the word for a work which, while realizing all the sadness of life, yet sends the hearer away all the stronger for having heard it."

Symphony No. 2, in D major, Op. 36.....Ludwig van Beethoven
(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

In Beethoven's Second Symphony we encounter one of the mysteries of the creative mind: for although the work was composed at a time when Beethoven was in the depths of despair, there is

Stokowski



has recorded many favorite concert numbers on Orthophonic Victor Records. Those who attend the Philadelphia Orchestra Concerts will naturally desire to own a library of these records. For this reason the list below has been compiled. It is entirely up to date. Orchestra enthusiasts should put this program aside for reference. If this list is kept at home, one will never be at a loss to know just what selections, played by Stokowski and the Philadelphia Orchestra, are available.

BACH—Ich ruf' zu Dir, Herr Jesu Christ
Prelude in E Flat Minor
Toccata and Fugue

BEETHOVEN—Symphony No. 7 in A Major

BERLIOZ—Damnation of Faust, Rákóczy March

BORODIN—Prince Igor, Polovetzki Dance

BRAHMS—Symphony No. 1 in C Minor

DEBUSSY—Fêtes (Nocturne No. 2)
L'Après Midi D'Un Faune

DVOŘÁK—Symphony No. 5 in E Minor, from "The New World"

FRANCK—Symphony in D Minor

GLAZOUNOW—Danse Orientale

IPPOLITOW-IWANOW—In the Village
March of the Caucasian Chief

LISZT—Hungarian Rhapsody No. 2

MOUSSORGSKY—Khowantchina, Entr'acte

RIMSKY-KORSAKOW—Symphonic Suite, Scheherazade

SAINT-SAËNS—Danse Macabre
Samson and Delilah, Bacchanale

SCHUBERT—Moment Musicale
Rosamunde, Ballet Music
Symphony No. 8, in B Minor ("Unfinished")

STRAUSS, J.—Blue Danube Waltz
Tales from the Vienna Woods Waltz

STRAWINSKY—Fire Bird Suite

TSCHAIKOWSKY—Marche Slave
Nutcracker Suite

WAGNER—Götterdämmerung, Closing Scene
Lohengrin, Prelude
Rienzi Overture

WEBER—Invitation to the Waltz

There is nothing that compares with these records except the original, and often that may not be heard under conditions half so ideal . . . a comfortable easy chair . . . no coughs . . . no late comers . . . perfect silence . . . bliss

no reflection in the music of his anguish and bitterness of soul. He composed the greater part of the Symphony in the summer of 1802 at Heiligenstadt, near Vienna. In that year his deafness (the first symptoms of which had begun several years before—perhaps as early as 1796) oppressed him sorely, and he was afflicted in other ways. Moreover, he was distressfully in love. His physician, Dr. Schmidt, had sent him to Heiligenstadt in order "to spare his hearing as much as possible." There Beethoven lived an isolated life, in a house on a hillside outside the village, visited only by Dr. Schmidt and by his pupil Ries. It was in the autumn of this year that he wrote the tragically pathetic letter to his brothers known as "Beethoven's Will," in which he laments with affecting poignancy the affliction that had come upon him, and says that only "his art" had kept him from putting an end to his life.

* * *

Sir George Grove believed this Symphony to represent "the culminating pont of the old world of Haydn and Mozart; it was the farthest point to which Beethoven could go before he burst into that wonderful new region into which no man had before penetrated, of which no man had even dreamed—that world which is disclosed to us for the first time in the symphonies by the *Eroica*."

Yet, although the Second Symphony seems to us today wholly naïve and unperplexing, to the people who had accepted its predecessor, the First Symphony, with gladness—because to them it spoke the idiom of Mozart and Haydn—the second Symphony seemed "strange and unnatural." One of its contemporary reviewers leveled at Beethoven that favorite charge of the baffled and resentful critic in the presence of something that he does not understand; he declared that Beethoven's "anxiety to achieve something novel and surprising was much too evident." Others condemned it as too long, too wild, too bizarre. Another advised Beethoven to reduce the number of unusual modulations. One disturbed and romantic soul likened the Symphony to "a dragon that had received a mortal wound and was throwing its unwieldy body about and lashing wildly with its tail" (this referred particularly to the Finale). Still another thought there was too frequent use of the wind instruments. Yet there were some who perceived in the music fresh ideas, depth of experience, individuality—but these, naturally, were the minority.

The Symphony was published (the orchestral parts only) in March, 1804; the score in 1820. The first performance was at a concert given by Beethoven in Vienna, April 5, 1803.

* * *

Collecting Records . . . . .

is an interesting and fascinating hobby. A Record Library of the World's Music is just as important as a well stocked library of the world's literature.

In England, for years, the collecting of Phonograph Records has been receiving the attention of the discerning and recently in Amercia many splendid private libraries have been started,

Through our Imported Record Department we have aided collectors throughout the world. Our catalogues of Imported Recordings will be mailed gratis upon request.

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Péquignot

Jewels

908-09-10-11

Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3

Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

Traditional though the Symphony is, it is possible to find in it certain indications of Beethoven's liberalizing impulses at that time—as, for instance, the increased importance of the Introduction and Coda, the greater richness of the instrumentation, the substitution of a Scherzo for the Minuet; and it may be recalled that Lenz declared that in the history of human achievement which is recorded in musical symbols, this Symphony "marks the moment when independent, self-conscious genius burst through the fetters of convention."

Sir George Grove rejoiced over the fact that the Second Symphony is "pure music. No one, to our knowledge [he continued], has ever suggested a program or image for any of its movements, nor is any one likely to do so, except for the conclusion of the Finale; and in hearing that movement, images certainly do crowd irresistibly on the mind." Yet Lenz discovered in the Allegro "martial feeling and glittering parade"; in the slow movement (the *Larghetto*), "long discourse with a gentle and beautiful lady friend"; and in the Scherzo of the Finale, "wanton, wilful, roguish sport." "Did Beethoven ever write anything finer and more precious," he asks, "more intellectually brilliant and dainty, than the last movement? There is nothing in music more startling than its first motive; it sounds the chord of the dominant-seventh *ex abrupto,* as if it had jumped on one's shoulders and then run away at full speed and with perfect grace. We run after it, inventing and using all imaginable tricks, schemes, devices, to capture it; we plead and coax and flatter to induce it to stand still a moment; we lay hands upon it, but always it escapes us. The orchestra plays 'Pussy-wants-a-corner.'"

* * *

It was this Finale which chiefly perplexed the early hearers of the Symphony. Sir George Grove fancies that it was the "want of decorum" in the music, rather than any obscurity arising from depth of thought, which troubled the public and the reviewers of its time. Yet even the liveliest imagination falters at the task of trying to understand the state of mind into which the timorous Spazier, of Leipsic, was evidently thrown by this movement when he compared it to "a repulsive monster, a wounded, tail-lashing serpent, dealing wild and furious blows as it stiffens into its death agony at the end"!

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company

OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed.

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

Suite, "The Birthday of the Infanta".....Franz Schreker

(Born at Monaco, March 23, 1878; still living.)

Franz Schreker was born of Austrian parents at Monaco, and spent part of his youth there. His family then lived successively in Spa, Pola, and Linz. After his father died and left him destitute at fourteen, young Schreker knew poverty and hardship. He played the organ in the parish church at Döbling, near Vienna, and studied the violin. Later he was a pupil at the Vienna Conservatory under Grädner and Fuchs. In 1907 he became conductor of the Volksoper; in 1911 he founded the Vienna Philharmonic Chorus, and in the following year was appointed teacher of composition at the Imperial Academy of Music. In 1920 he became director of the Hochschule at Berlin. Meanwhile, his opera *Der ferne Klang,* produced at Frankfort in 1912, had made him famous. He followed it up with these stage-works (for Schreker, who writes his own texts, is best known as a man of the theatre): *Das Spielwerk und die Prinzessin, Die Gezeichneten, Der Schatzgräber, Irrelohe.* He has also set the Hundred and Sixteenth Psalm for chorus and orchestra, and has written music for several pantomimes, besides the one based on Oscar Wilde's *Birthday of the Infanta.* His orchestral works include an overture, *Ekkehard,* Op. 2; a *Romantic Suite;* an *Intermezzo* for strings; *Sinfonietta* and *Nachtstücke;* a *Vorspiel zu einem Drama;* a *Kammersymphonie* (in one movement); a "dance allegory," *The Wind;* a *Dance Suite,* and an "orchestral pantomime," *Panstänze.*

* * *

The music of *The Birthday of the Infanta,* based on the tale by Oscar Wilde, was composed in 1908 as a ballet-pantomime produced in that year by a Viennese society of artists, the "Secessionists," at the opening of their annual exhibition. Fifteen years later the composer prepared a concert version in the form of a suite, and this was played for the first time anywhere by the Concertgebouw Orchestra at Amsterdam, under Willem Mengelberg, in an "All-Schreker" program conducted partly by the composer and partly by Mr. Mengelberg, on October 18, 1923.

The suite consists of nine short movements and an epilogue, played without pause, and suggesting the incidents of the little Infanta's unhappy birthday party. When the suite was performed at Detroit last season, under Mr. Gabrilowitsch's direction, Mr. Cyril Player, annotator of the Detroit Symphony Orchestra's program-book, wrote this admirable commentary on the music:

"THE CHILDREN HUNG THEIR STOCKINGS ON THE DOOR-KNOB"

WHAT a Christmas *we're* going to have! . . . Last year, soon after we came, they put poinsettias and holly and mistletoe around the whole place. Then perfectly beautiful flowers. And then a mammoth tree—with a star right on the very tip! It was just as lovely and Christmassy as could be. . . . The children hung their stockings on the door-knob, and *somebody* filled them with nuts and toys and fruit. And, mind you, Christmas carols waked us in the morning! In a hotel! . . . What with laughing and giving presents and being wished a Merry Christmas by ever so many people, I never felt so happy. . . . And we're going there again *this* year!

* * *

If you visit Chalfonte-Haddon Hall at Christmas-time, reservations should be made some time in advance. May we send you a descriptive booklet?

CHALFONTE-HADDON HALL

ATLANTIC CITY

American Plan

LEEDS AND LIPPINCOTT COMPANY

Notes on the Program—Continued

"She was just twelve years of age," says the creator of the Infanta, "and the sun was shining brightly in the gardens of the palace. Although she was a real Princess and the Infanta of Spain, she had only one birthday every year, just like the children of quite poor people.

"The music begins, *Allegretto,* with (1) a *Reigen,* or round dance, descriptive of the rather dignified, by no means boisterous entertainment offered her guests by the daughter of His Most Catholic Majesty. Harp and guitar suggest the Spanish scene. The dance rises to a climax in full orchestra, then dies away.

"Chords in harps and celesta lead to the second part [*un poco piu moderato*]. A horn call inaugurates (2) a formal procession to the bull-ring. The Infanta, 'taking Don Pedro by the hand, walked slowly down the steps towards a long pavilion of purple silk that had been erected at the end of the garden, the other children following in strict order of precedence, those who had the longest names going first.' The brief march comes to a *fortissimo;* the horns sound the call to the burlesque fight, in which a wicker-work bull containing the son of the French ambassador gores the richly-caparisoned hobby-horses ridden by the boys, to be killed at last by the wooden sword of the Count of Tierra Nueva.

"Next appear (3) the Marionettes, presenting the brief, sad story of Sophonisba [oboe solo, *non troppo lento*]. The puppets acted so well 'that at the close of the play the eyes of the Infanta were quite dim with tears. Indeed, some of the children really cried, and had to be comforted with sweetmeats.'

"Then, in solemn fashion, the dancing boys from the church of Nuestra Senora del Pilar perform (4) the Minuet of Our Lady, 'this wonderful ceremony which takes place every year at May-time in front of the high altar of the Virgin, and in her honor.' The minuet is introduced by the woodwind, is taken up by the strings, and is then given to the full orchestra.

"Now a dwarf enters upon the scene and does (5) a brief, clumsy dance [*Presto*]. 'When he stumbled into the arena, waddling on his crooked legs and wagging his huge misshapen head from side to side, the children went off into a loud shout of delight, and the Infanta herself laughed so much that the Camerera was obliged to remind her that although there were many precedents in Spain for a King's daughter weeping before her equals, there were none for a Princess of the blood royal making so merry before those who were her inferiors in birth.'

* * *

Choose from 87 Album Sets

including the Great Schubert Centennial Memorial Edition — 16 of Schubert's immortal works conveying the essence of his unique gifts.

Other composers represented in

COLUMBIA

MASTERWORKS*

Bach	Haydn
Beethoven	Holst
Berlioz	Lalo
Brahms	Mendelssohn
Bruch	Mozart
Chopin	Ravel
Debussy	Saint-Saëns
Dvořák	Strauss
Franck	Tschaikowsky
Grieg	Wagner

in a selected list of symphonies, concertos, sonatas and chamber music. All works in 5 or more parts are enclosed in attractive art albums.

Ask for Columbia Masterworks Catalogue

"Magic Columbia *Notes"*

H. ROYER SMITH COMPANY
10th & Walnut Streets

C. J. HEPPE & SON
1117-19 Chestnut Street

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.,
11th and Market Streets

B. B. TODD
1306 Arch Street

COLUMBIA

"NEW PROCESS" RECORDS

REG U. S. PAT. OFF.

Made the New Way—Electrically—Viva-tonal Recording
The Records without Scratch

Schubert Week, Nov. 18-25. Organized by Columbia Phonograph Co.

Reg. U. S. Pat. Off.

"Here the music departs from the text. In Wilde's story, the Princess throws the dwarf a white rose, and orders that he dance for her again. He imagines that she has fallen in love with him; he hangs about the palace, hoping once more to catch sight of her, and presently he goes in search of her through one rich room after another. At last, in a mirror, he sees a squat, wabbling figure carrying a white rose like his own. The ugly reflection copies his every act; finally he realizes that it is himself, and that the Infanta and her guests had been laughing at his ugliness. In grief and shame he tears the rose to bits, and crawls into a corner to die. Soon the Infanta comes in, sees him, and orders him to dance. When he does not obey, she summons Don Pedro. 'He will never dance again,' says the Chamberlain. 'Why?' inquires the Infanta, laughing. 'Because his heart is broken,' the Chamberlain replies.

"But the music describes the dreams of the dwarf. He will take the Infanta with him, wandering about the fields he knows so well. this section begins with an episode (6) called *With the Wind in Springtime* [*Presto*] rhythmic, full of bird-calls and the rush of light airs, and swelling to an impressive climax. A *ritardando* leads to the next section (7) *In Blue Sandals over the Corn,* a swift dance which, beginning in woodwind and strings, also works to a climax in full orchestra. A calm transition passage introduces, *fortissimo* (8) *In Red Raiment In Autumn,* which rushes along and swells to a tremendous final chord.

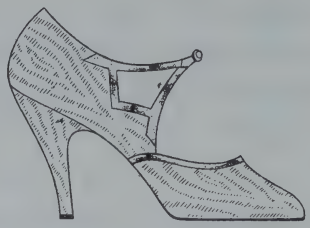
"There is a pause. Then, *Lento,* flutes and strings introduce the final episode (9) *The Rose of the Infanta.* The time becomes *Moderato;* the oboe, accompanied by bassoon and clarinet, sings an expressive strain; the violins offer comment; the full orchestra enters into the whimsical romance.

"Finally, there is a brief epilogue [*Molto tranquillo*—'cello solo, harp, horns] ending in a *pianissimo* chord, and describing, perhaps, the dialogue between the Infanta and the Chamberlain."

The work is scored for an orchestra of three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contra-bassoon, four horns, three trumpets, three trombones, timpani, triangle, glockenspiel, chimes, castanets, xylophone, tambourine, drums, cymbals, two harps, celesta, guitar, four mandolins, and the usual strings.

I. MILLER

INSTITUTION INTERNATIONALE



Second Glances!

At any function, the foot that wears a slipper by I. Miller is the foot that draws that admiring second glance!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

Overture, "La Grande Paque Russe" ("The Russian Easter"), Op. 36.....Nicholas Rimsky-Korsakow

(Born at Tikhvin, Russia, March 18, 1844; died at St. Petersburg, June 21, 1908.)

Rimsky-Korsakow in his Autobiography[1] has many interesting and enlightening things to say of his Overture, *The Russian Easter*. "During the summer of 1888, at Neyzhgovitsy," he writes, "I finished *Scheherazade* and *The Bright Holiday*,[2] an Easter Overture on themes of the *obikhod*." [3]

"In order to appreciate my Overture," he says, "it is necessary that the hearer should have attended Easter morning-service at least once, and, at that, not in a domestic chapel, but in a cathedral thronged with people from every walk of life, with several priests conducting the cathedral service.[4] . . . As for myself, I had gained my impressions in my childhood passed near the Tikhvin Monastery itself. . . .

"In my Overture are combined reminiscences of the ancient prophecy and of the gospel narrative; also a general picture of the Easter service with its 'pagan merry-making.'

"The rather lengthy slow introduction of the Overture on the theme of 'Let God Arise!' alternating with the ecclesiastical theme, 'An angel wailed,' appeared to me, in its beginning, as it were, to evoke the thought of the ancient Isaiah's prophecy concerning the resurrection of Christ. The gloomy colors of the *Andante lugubre* seemed to depict the holy sepulchre that had shone with ineffable light at the moment of the resurrection, in the transition of the Allegro of the Overture. The beginning of the Allegro, 'Let them also that hate Him flee before Him,' led to the holiday mood of the Greek orthodox church service on Christ's matins; the solemn trumpet voice of the Archangel was replaced by a tonal reproduction of the joyous, almost dance-like bell-tolling, alternating now with the sexton's rapid reading, and now with the conventional chant of the priests reading the glad tidings of the Evangel. The *obikhod* theme, 'Christ is risen,' which forms a sort of subsidiary part of the Overture, appeared amid the trumpet-blasts and the bell-tolling, constituting also a triumphal coda.

"The capering and leaping of the biblical King David before the Ark: do they not give expression to a mood of the same order as the mood of the idol-worshipers' dance? Surely the Russian orthodox

---

[1] *My Musical Life*, by N. A. Rimsky-Korsakow: Translated from the Russian by Judah A. Joffe, edited with an introduction by Carl Van Vechten. Alfred A. Knopf, New York, 1923.

[2] The popular Russian name for Easter.

[3] The *Obikhod* of Church singing is a collection of canticles used in the Orthodox Church. The *Obikhod* was the first music printed in Russia (Moscow, 1772).

[4] Rimsky-Korsakow was writing, it need scarcely be said, with no thought of any but Russian readers.

The Blum Store

chestnut at thirteenth

a
fur collared
evening wrap
of transparent velvet

---

the loveliest Christmas gift of all..to wife and daughter

at special december prices

after paquin $100

obikhod is instrumental dance music of the church, is it not? And do not the waving beards of the priests and sextons clad in white vestments and surplices, and intoning 'Beautiful Easter' in the tempo of *Allegro vivo,* transport the imagination to pagan times? And all these Easter loaves and twists and the glowing tapers!

. . . How far a cry from the philosophic and socialistic teaching of Christ![5]

"This legendary and heathen side of the holiday, this transition from the gloomy and mysterious evening of Passion Saturday to the unbridled pagan-religious merry-making on the morn of Easter Sunday, is what I was eager to reproduce in my Overture. Accordingly, I requested Count Golyenischeff-Kootoozoff to write a program in verse—which he did for me. But I was not satisfied with his poem, and wrote in prose my own program, which is appended to the published score. Of course in that program I did not explain my views and my conception of the 'Bright Holiday,' leaving it to the music to speak for me."

* * *

Rimsky's program for his Overture is as follows (a mixture of quotations from the Old and New Testaments and sentences of his own authorship):

Let God arise, let his enemies be scattered: let them also that hate him flee before him.

As smoke is driven away, so drive them away; as wax melteth before the fire, so let the wicked perish at the presence of God. (Psalm LXVIII, 1-2.)

And when the sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, had brought sweet spices, that they might come and anoint him. And very early in the morning, the first day of the week, they came unto the sepulchre at the rising of the sun. And they said among themselves, Who shall roll us away the stone from the door of the sepulchre? And when they looked, they saw that the stone was rolled away: for it was very great.

And entering into the sepulchre, they saw a young man sitting on the right side, clothed in a long, white garment; and they were affrighted. And he saith unto them, Be not affrighted: ye seek Jesus of Nazareth, which was crucified: he is risen. (Mark XVI, 1-6.)

And the joyful tidings were spread abroad all over the world, and they who hated him fled before him, vanishing like smoke.

"Resurrexit!" sing the chorus of Angels in heaven to the sound of the Archangels' trumpets and the fluttering of the wings of the Seraphim. "Resurrexit!" sing the priests in the temples, in the midst of clouds of incense, by the light of innumerable candles, to the chiming of triumphant bells.

[5] N. A. Sokoloff, a fine and gifted story-teller, once described to me afterwards the following little scene: during Holy Week, on Vladimirskaya Place, a half-drunken snip of a peasant stopped in front of the bell-tower, where all the bells were ringing full-tilt; at first he kept crossing himself, then became pensive, and at last broke out into dancing to the sound and rhythm of the tolling. Truly a spiritual merriment!—N. A. R.-K.

While You Are Enjoying The Orchestra–

—the burglar may be making off with the valuables you left "safe" at home—or fire may be destroying them.

But you can put them beyond the possibility of both these risks—in our conveniently located Safe Deposit Vaults.

Boxes range from $5 to $250 a year; there are 35 coupon rooms where you can review the contents of your box in comfort and privacy.

Main Office:
Broad—Chestnut
—Sansom

The
Real Estate-Land Title & Trust Company
WORLD'S OLDEST TITLE COMPANY

Downtown Office:
517 Chestnut
Street

When you use Elizabeth Arden's Preparations according to the methods carefully evolved by Miss Arden herself, the health and clear beauty of your skin are as assured as if you were working under Miss Arden's personal supervision.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for appointment
RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*
673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
December 21
At Two-Thirty

Next Week's Program

Saturday
December 22
At Eight-Twenty

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*
OSSIP GABRILOWITSCH, *Guest Conductor*

BRAHMS — Concerto in B flat, for Piano and Orchestra

I. Allegro non troppo
II. Allegro appassionato
III. Andante
IV. Allegretto grazioso

VLADIMIR HOROWITZ

BLOCH — "America": An Epic Rhapsody in Three Parts, for Orchestra

Part I. 1620: The Soil—The Indians—England—The Mayflower—The Landing of the Pilgrims
Part II. 1861-1865: Hours of Joy—Hours of Sorrow
Part III. 1926: The Present—The Future

[*"America" was unanimously selected as the prize-winning score among ninety-two manuscripts submitted in "Musical America's" symphony contest.*]

The anthem which concludes the work will be sung by the Mendelssohn Club, Bruce Carey, Director

This program will end approximately at 4.00 P. M. on Friday and 9.50 P. M. on Saturday.

VLADIMIR HOROWITZ, *Pianist*

Vladimir Horowitz was born in Kieff on October 1, 1904, of a well-to-do, artistically inclined Russian family. He entered the conservatory of his native city at an early age, studying under Professor Felix Blumenfeld and graduating at the age of seventeen with the highest honors. His first public appearance was made in Kharoff, and the first years of his professional career were spent in giving concerts in the principal cities of his native land. In 1924 Horowitz started a tour of Europe, beginning in Berlin, and appearing in Germany, Holland, Italy, France, Spain, Belgium and London. He made his American debut last season, playing nineteen times with orchestra. This year he is appearing with the orchestras in Detroit, Cincinnati, Cleveland, Chicago, St. Louis, Philharmonic-Symphony of New York.

NOTICE

The doors of the auditorium will be closed at the beginning of the concerts and will not be opened for admission to latecomers until the regular intermission, after which the doors will again be closed until the end of the concert.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY	SATURDAY	MONDAY
Afternoons at 2.30	*Evenings at 8.15*	*Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 24 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Jan. 25-26	OSSIP GABRILOWITSCH
Feb. 1-2-4	BERNARDINO MOLINARI
Feb. 8-9 to Mar. 1-2	SIR THOMAS BEECHAM
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS *

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Vladimir Horowitz, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25	January 16-17
December 5-6	February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.45, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

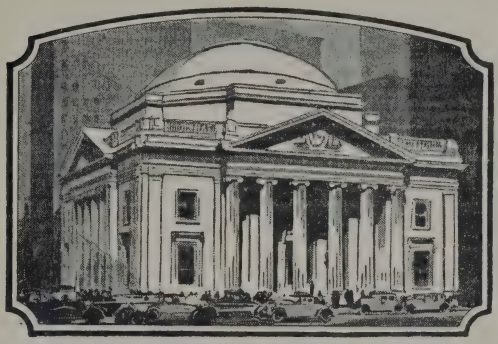
BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.

When Even The Soundest Investments Show A Loss

One of a Series of Informative Advertisements Dealing with Financial Subjects—Issued by Girard Trust Company



Chartered 1836

THE selection of a safe and profitable investment is by no means an easy matter. So many factors must be taken into consideration and so intimate a knowledge of the investment market is necessary, that the investment of funds has long been recognized as a task calling for highly specialized knowledge.

However, even after funds have been well invested, only by constant vigilance can we guard ourselves against possible losses.

Let us cite a case in point.

A capable business man, serving as Executor and Trustee of an estate, was obliged to be out of town from time to time for considerable periods.

The estate owned stock in a large corporation whose assets were segregated by court order. Failure to take advantage of the terms of this order within the specified time resulted in a loss of $43,000 on this one investment.

Had a Trust Company been managing the estate instead of an *individual* trustee, such a loss could scarcely have occurred. One of its daily routine duties is the checking up of any changes in status of securities owned by estates in its care.

The business man, more than anyone else, will appreciate the value of a Trust Company Executor or Trustee with whom "investments" is a principal business, not a side issue.

A booklet outlining the advantages and economies of Trust Company management of estates will be mailed on request

GIRARD TRUST COMPANY

BROAD AND CHESTNUT STREETS • • PHILADELPHIA

J. E. CALDWELL & CO.

CHESTNUT STREET AT JUNIPER

Critically Selected
Caldwell Diamonds

Each individual gem, whether large or small, is subjected to the most rigid examination by the experts of this house. To be accepted, it must conform to the highest standards of quality, beauty and brilliance.

JEWELRY · SILVERWARE · WATCHES · STATIONERY

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
DECEMBER 21 - 22

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY
1617 SPRUCE STREET
Frederick Hahn, *President-Director*

Fifty-nine years of continued success in training musicians

For particulars regarding Eurythmics Classes
conducted by Placido de Montoliu apply to the registrar.

Pupils may register at any time **Early enrollment desirable**

For Year Book, Write
THE REGISTRAR

1617 Spruce Street **Pennypacker 5053**

BRANCHES:

West Philadelphia, 5132 Spruce Street
Tioga, 1622 West Westmoreland Street
Germantown, 30 East Walnut Lane
Glenside, Pa., 246 Cliveden Avenue
Columbia, Pa., 743 Locust Street

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
LAMP SHADES
Old Glass Lamps and Bottles
206 S. CAMAC ST.
Special Order Service

---and books?
emma feldman
book & art shop
1232 locust street

Employers Favor College Graduates

The trend in modern business is to employ college graduates. They are better fitted for paying positions than men who had only a high school education. Parents cannot make any other investment for their sons that will bring such rich returns. We have three plans for assuring, without burden to you, that your infant son shall have a college education. *Send for booklet, "College Education Made Sure."*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square **Founded 1847** **Philadelphia, Pa.**

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

Regarding Diamonds

For Beauty and Investment Value

Diamonds vary so much in quality that the prospective purchaser is often unable to wisely make selection.

The minutest difference in color, cutting, proportion, brilliancy and perfection affects the value and should govern the price.

When a diamond is cut too thick, it is lumpy and lacks brilliancy—if cut too thin, it is glassy, thereby reducing its radiance and value.

Polished Girdle Diamonds, the only diamonds sold by this Establishment, are universally noted for supreme Quality, blue white color, most brilliant of all cuttings, accurate proportion and absolute perfection.

These marvelous diamonds are obtainable only from this Establishment and cost no more than stones of ordinary cutting.

This Establishment values the reputation of five generations of diamond supremacy.

The Barclay

RITTENHOUSE SQUARE EAST

HARRY TAIT—MANAGING DIRECTOR

Announcing

A Twenty-one Story Apartment House and Residential Hotel

to be sold on the

100% Cooperative Plan

Early applicants may have Apartments of any number of rooms Housekeeping or Non-Housekeeping

Plans together with book describing the Apartments will be sent to those interested on application to the selling agent or your own broker

Selling Agent
Brown, Wheelock: Harris, Vought & Co., Inc.
1722 Rittenhouse Street, Philadelphia

Academy of Music

Choral Society of Philadelphia

1928—Thirty Second Season—1929

Henry Gordon Thunder, *Conductor*

Annual Performance of Great Christmas Oratorio

MESSIAH

George Frederic Haendel

Friday Evening, December 28th, 1928 at 8.15 P. M.

(This is the 50th Performance of the Messiah by the Choral Society under Mr. Thunder's direction.)

Soloists:

ETHEL RIGHTER WILSON, Soprano
IDA MAE CLAUDY, Alto
ROYAL P. MAC LELLAN, Tenor
REINHOLD SCHMIDT, Bass

Chorus of 100 Voices Members of The Philadelphia Orchestra

Tickets 50c to $2.00 on sale at 1119 Chestnut Street

SECOND CONCERT

Monday Evening, April 29th, 1929

"ODYSSEUS"

Max Bruch

Subscriptions for both concerts can be secured at reduced rates on application to Mrs. William Wingfield, 1834 Mount Vernon Street.

Philadelphia Civic Opera Company

Academy of Music

1928—SIXTH SEASON—1929

Thursday Evening, December 26, 1928, at 8.00 o'clock

DIE WALKUERE—*Wagner*

in German

Siegmund	Paul Althouse
Wotan	Georges Baklanoff
Hunding	Sigurd Nilssen
Bruennhilde	Florence Austral
Sieglinde	Helen Stanley
Fricka	Marie Stone Langston
Helmwige	Olive Marshall
Waltraute	Marie Townsend
Schwerleite	Esther Binker
Grimgerde	Maybelle Marston
Siegrune	Helen Bentz
Ortlinde	Florence Irons
Rossweiss	Veronica Sweigert
Gerhilde	Helen Jepson

ALEXANDER SMALLENS, Conductor
KARL T. F. SCHROEDER, Stage Director

Fifty-five members Philadelphia Orchestra,
All Philadelphia chorus, Eighty members

Prices 50¢ to $4.00

Tickets on sale at Heppe's, 1119 Chestnut St. and 1112 Packard Building

Decorate with Artistic Lighting Equipment

Quaint

Lighting Fixtures & Lamps

THE

HORN & BRANNEN MFG CO.

Retail Sales Room

427-433 N. Broad Street

La Bottega Mediterranea

334 Allen's Lane, Mount Airy

One block west of Allen's Lane Station

European and North African hand-tooled leather, pottery, brass, linens, jewelry, antique furniture

Unusual Christmas Presents

. . . TOYS . . .

Open Evenings until Christmas

ELSA and DOROTHY McCAUSLAN

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS

PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Twelfth Pair of Concerts

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
DECEMBER 21, at 2.30

SATURDAY EVENING
DECEMBER 22, at 8.20

1928-1929

Evening wraps
and gowns . . .
of simplicity
and distinction

126 So Eighteenth St
COR SANSOM

XVII-XVIII CENTURY
ENGLISH FURNITURE

CONTEMPORARY PEWTER
SHEFFIELD PLATE . . SILVER
GLASS . . . . . PORCELAIN

ALFRED BULLARD
1925 MANNING STREET
SOUTH RITTENHOUSE SQUARE

Beware
of Face Fatigue

MODERN life is exacting its toll of your beauty. With appalling suddenness come scowl lines . . . crow's-feet . . sagging contours . . double chin . .

Science alone can prevent this tragedy to your face, the sane science of Helena Rubinstein. Visit her Salons and learn first-hand the "secret" of long-lasting youthfulness and beauty.

Learn, in detail, how to give yourself correct home treatments . . learn the subtle art of make-up. And, if you are in earnest about your beauty have at least one Helena Rubinstein treatment. It will prove a revelation to you!

For appointment telephone Pennypacker 2028

Helena Rubinstein

PARIS LONDON

254 S. 16th St., Philadelphia

For the harmonious perfection of your Beauty's ensemble, come to the Salons de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

EDNA PHILLIPS, *in charge of Harp Department*

VIOLIN · HARMONY · COUNTERPOINT · COMPOSITION

WM. F. HAPPICH

1520 Chestnut Street

ALFRED SEYDEN — *Violinist*

Studio: 508 Presser Building

Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman, *Managing Director*

216 SOUTH 20th STREET

Locust 1877

G. RUSSELL STRAUSS

TEACHER of SINGING

BARYTONE

1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART

BEN STAD, Director

44th at Chestnut Street
EVERGREEN 3959

The Sternberg School of Music

30 SOUTH TWENTY-FIRST STREET
Takes Pleasure in Announcing that
HARRY MAYER Has Been Added to the Faculty
MR. MAYER has just returned from six years of study and concert work in Europe. His concert tour included Berlin, Leipzig and Paris.
RITTENHOUSE 3634

Rittenhouse School of Music

265 South Nineteenth Street
Hermione Montanye, Director

PHILIP H. GOEPP

Instruction on two pianos privately or in class

Studio: 20 S. 21st Street

SUTOR SCHOOL of Music

Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Both Studios are equipped with a Visuola.

Bell Phone, Spruce 6405

MISS PINAUD

Specialists in Electrolysis

Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only
712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

WINIFRED ATKINSON

PIANIST

1716 Chestnut St. Locust 4980

Faculty: The Philadelphia Conservatory

Candle Cottage Antiques

A. I. R. MacCain

338 ALLEN LANE

Mt. Airy Philadelphia

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President,* 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President,* 811 Packard Building
Mrs. Charles W. Henry, *Vice-President,* Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary,* Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary,* 2116 Pine Street
Mrs. George Henderson, *Treasurer,* 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John Cadwalader
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. James D. Winsor, Jr

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

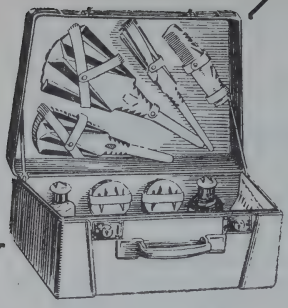
Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President,* Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President,* 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President,* School Lane, Germantown
Miss Rossmassler, *Recording Secretary,* Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.,* 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer,* Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn



Style Illustrated $100

Shadowtone

For a Holiday Gift

Fashioned in Modern Art and Staple Designs
Six Beautiful Colors
In Pastel and Subdued Tones
Fittings designed in the modern trend — strikingly original and exclusive with us.

Bains LUGGAGE THAT LASTS

1028 Chestnut St. —— 1516 Chestnut St.

ZOFIA NAIMSKA

Concert Pianist and Teacher

Opened her Studios in
PHILADELPHIA AND NEW YORK
Four Years with Leschetizky

"Not only an excellent pianist but most capable by reason of her talent and musical intelligence to teach her art with the greatest success." —*(Signed) Prof. Th. Leschetizky*

"A really high class artist. Eminently qualified to teach." —*I. I. Paderewski*

Write or Phone to:

Farr Rucker, 2022 Walnut St., Philadelphia — Tel. Spruce 5056
Z. Naimska, 445 Riverside Drive, N. Y. City, — Tel 7669 Cathedral

Green Parrot Tea Room

314 South Smedley Street
Between 16th & 17th—Spruce & Pine

LUNCHEONS TEAS DINNERS
Open Sunday, 5 to 7 o'clock
Bell Phone, Pennypacker 6620

THE PEASANT SHOP

EUROPEAN PEASANT CRAFT
ANTIQUE & MODERN

126 So. 17 STREET PHILADELPHIA

NEETER-BAREND CO.

Dealers in

Highgrade String Instruments and Bows

804 Pine Street, Philadelphia, Pa.
Phone Walnut 4627

432-83rd Street, Brooklyn, N. Y.
Phone Shore Rd. 1577

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Charles P. Blinn
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllys K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Miss Anna Katharine Stimson
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

Directors

Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirz

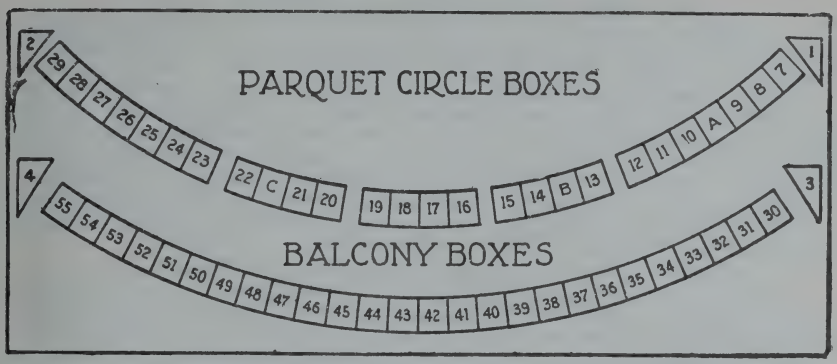
a Superlative of Elegance

THE ERMINE WRAP

HOUSE *of* WENGER

1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Thomas Leaming
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

DUNNING SYSTEM OF IMPROVED MUSIC STUDY
Carre Louise Dunning, Originator
8 West 40th St., New York City
834 South Plymouth Blvd., Los Angeles, Calif.

The Greatest Musical Event in New York City in the past several decades was the playing of a ten-year old Dunning pupil with the New York Philharmonic Orchestra, March 20, 1926. The child had only studied one year and eight months. She played Le Carnaval des Animanx, by Saint-Saens. The piece is twenty-three pages long; she memorized it in three weeks. If you have any plan for teaching that can bring such results in that length of time, then you do not need the Dunning System. If you have not, then you do. Members of these prominent families have had the benefit of the Dunning System: Astors, Vanderbilt, J. Innesley Blair, George F. Baker, Duchess of Torlonia, Bradley Martin, Sir Edgar Guest, J. Pierpont Morgan, Roland Harriman, Gloria Caruso, F. W. Woolworth.

Faculty of Normal Teachers' Classes Held in These Cities

Katharine M. Arnold, 93 Madison St., Tiffin, Ohio; Allie E. Barcus, 1006 College St., Fort Worth, Texas; Elizette R. Barlow, Box 1244, St. Petersburg, Fla.; Catherine G. Bird, 658 Collingwood Ave., Detroit, Mich.; Grace A. Bryant, 201 10th Ave. N., Twin Falls, Idaho; Mrs. Jean Warren Carrick, 160 E. 68th St., Portland, Ore.; Dora A. Chase, 345 Clinton Ave., Brooklyn, N. Y.; Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; Beatrice S. Eikel, Kidd-Key College, Sherman, Texas; Ida Gardner, 17 E. 6th St., Tulsa, Okla.; Gladys M. Glenn, 1217 Bowie St., Amarillo, Texas; Florence E. Grasle, Michigan State Institute of Music, Lansing, Mich.; Harriet Bacon MacDonald, 6010 Belmont Ave., Dallas, Texas; Kate Dell Marden, 61 N. 16th St., Portland, Ore.; Mrs. W. P. Mason, 302 Mid. City Bank Bldg., Chicago, Ill.; Laud G. Phippen, 3435 Asbury Ave., Dallas, Texas; Ellie I. Prince, 4106 Forest Hill Ave., Richmond, Va.; Virginia Ryan, 1070 Madison Ave., New York City; Stella H. Seymour, 1219 Garden St., San Antonio, Texas; Gertrude Thompson, 508 W. Coal St., Albuquerque, N. M.; Isobel M. Tone, 626 Catalina St., Los Angeles, Calif.; Mrs. H. R. Watkins, 124 E. 11th St., Oklahoma City, Okla.

Philadelphia Chamber String Simfonietta

FABIEN SEVITZKY, *Conductor*

SECOND SUBSCRIPTION CONCERT

Wednesday Evening, January 9, at 8.15

Ballroom Bellevue-Stratford

SOLOISTS: { HORACE ALWYNE / MME. RENE MIQUELLE } *Pianists*

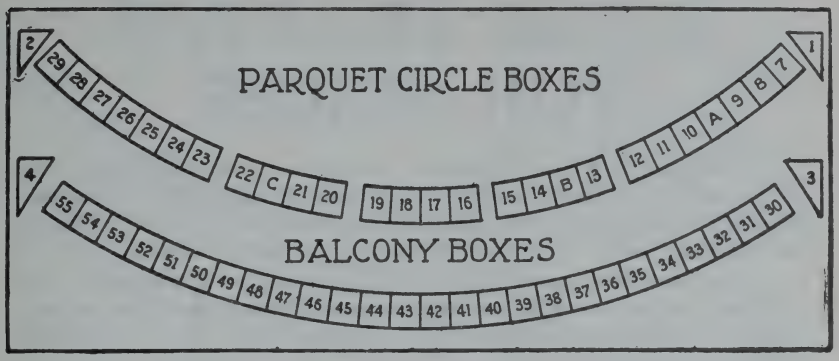
TICKETS AT HEPPE'S (GEORGE T. HALY), 1119 Chestnut St.

CONCERT MANAGEMENT ARTHUR JUDSON

Steinway Hall *New York* — *Packard Building* *Philadelphia*

STEINWAY PIANO — VICTOR RECORDS

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Thos. Raeburn White
19 Mr. Edward W. Bok
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mr. & Mrs. Leander C. Claflin
Mr. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

COMPARATIVE FUR PRICES

"Reductions" and "Sales" are terms used so freely for furs—often when they are not actually supported by the facts, that we wish to explain that Ferber fur prices are as low as advertised "sale" prices on furs of the same quality.

An establishment of our reputation and prestige is not obliged to resort to sensational methods to attract the attention of a clientele interested in quality and value above all things.

Our furs are quality for quality, now no higher in price than "Sale" merchandise.

Jacques Ferber
Furs

1708 WALNUT STREET

Pauline Herman
IMPORTER

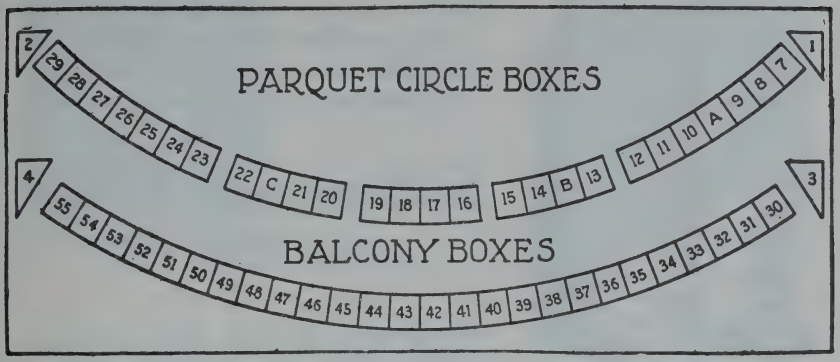
WALNUT AT 19TH RITTENHOUSE PLAZA

We Are Showing a
New Selection
of

FRENCH AND ORIGINAL HATS

That Reveal Individuality

The List of Box Holders for 1928-1929



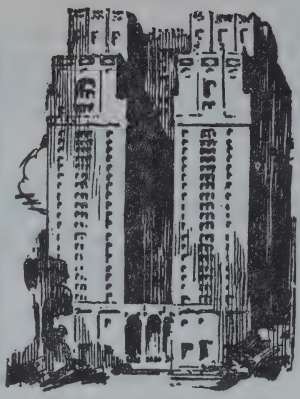
MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory



LIVE in the heart of Philadelphia and still be far away from the noise of traffic—city dust and inconveniences. You can do that very thing in the modern twenty-two story

Rittenhouse-Plaza
APARTMENTS

N. W. Cor. Walnut and 19th Streets

Inspect our beautiful display apartments—with central refrigeration—incinerators—and every last-minute convenience and refinement

Six rooms—3 baths Eight rooms—4 baths

Our representative on premises
MASTBAUM BROTHERS & FLEISHER
1424 S. Penn Square

Mitchell Fletcher Co.
Send for Descriptive Circular—
"Welcome Holiday Gifts"—$5.00 to $25.00
PHILADELPHIA—WAYNE—ATLANTIC CITY

SHUT-IN-SHOP
SHUT-IN-CRAFT
Initials Embroidered
Jigsaw Puzzles Cards
35 South 19th Street

Rittenhouse 4985
OTTO KELLER
Own Make Ice Cream
. . Cakes, Pastry and Candy . .
218 South 20th Street
Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE
We Deliver Anywhere
Penn Athletic Club
LOCUST AT EIGHTEENTH ST.
Philadelphia, Pa.
Telegraph Delivery Service
Bell, Pennypacker 1411

CAMPBELL-HICKIE
Negligees *Lingerie*
S. E. Cor. 17th and Walnut Sts.
Philadelphia

LEOPOLD STOKOWSKI
Conductor

Orchestra Personnel *for* 1928-1929

OSSIP GABRILOWITSCH
Guest Conductor

First Violins

Mischa Mischakoff
Concertmaster
Alfred Lorenz
Luigi Ferrara
Alexander J. Thiede
Alexander Zenker
Harry Aleinikoff
Dayton M. Henry
Israel Siekierka
Jacob Simkin
Yasha Kayaloff
Alexander Hilsberg
Grisha Monasevitch
Henry Schmidt
George Beimel
Kalman Smit
Joel Belov
Arthur B. Lipkin
Marius Thor

Second Violins

David Dubinsky
Irving Bancroft
John W. Molloy
A. Gorodetzky
David Cohen
Louis Fishzohn
Matthew J. Mueller
Domenico Bove
J. Savitt
M. Roth
Emil Kresse
S. Dabrowski
Schima Kaufman
Max Zalstein
Louis Gesensway
Andre Callot
David Madison
Louis Gabowitz

Violas

Samuel Lifschey
Sam Rosen
Henry J. Michaux
Amedee Vergnaud
David Epstein
Gustave A. Loeben
Maurice Kaplan
Edward Murray
Philip Neeter
Rudolph Engel
Gordon Kahn
Wm. S. Greenberg
Alexander Gray
Tibor Serly

Violoncellos

Willem van den Burg
William A. Schmidt
Isadore Gusikoff
B. Gusikoff
Milton Prinz
Adrian Siegel
Daniel Saidenberg
Sam Belenko
J. Sterin
John Gray
Morris Lewin

Basses

Anton Torello
A. Hase
Fabien Koussewitzky
Heinrich Wiemann
Vincent Lazzaro, Jr.
Max Strassenberger
Matyas Pauli
Louis Boehse
Mario Garaffoni
S. Siani

Harps

Vincent Fanelli, Jr.
F. Nicoletta

Flutes

W. M. Kincaid
Joseph La Monaca
John A. Fischer
Hans Schlegel

Oboes

Marcel Tabuteau
Edward Raho
Marcel J. Dandois
Louis Di Fulvio

Clarinets

Daniel Bonade
Lucien Cailliet
Paul Alemann
Jules J. Serpentini
Jules Cocozza
Louis Morris

Bassoons

Walter Guetter
John Fisnar
F. Del Negro
Herman Mueller

Horns

Anton Horner
Joseph Horner
Otto Henneberg
Albert Riese
Clarence Mayer
George Wardle
Alfred Zoellner
William Koch

Trumpets

Sol. Cohen
Sigmund Hering
Harold W. Rehrig
Rudolph Engel

Trombones

Gardell Simons
Paul P. Lotz
C. E. Gerhard
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

Philip A. Donatelli
Heinrich Wiemann

Tympani

Oscar Schwar
Emil Kresse

Battery

Benjamin Podemski
James Valerio

Celesta

Gustave A. Loeben

Euphonium

Heinrich Wiemann
Chas. A. Norato

Librarian

Harry A. Wiegand

Orchestra Manager

David Dubinsky

SO WELL BUILT THAT IT VIRTUALLY NEVER WEARS OUT

STEINWAYS are built the way all fine mechanisms are constructed—carefully, step by step. The best materials go into them, the most skilful craftsmen work upon them. They are precision instruments . . . sensitive, true. And they last.

It is no uncommon thing for a Steinway to give half a century of perfect, faithful service. Fifty years of pure and glorious tone, fifty years of pleasure and entertainment. An instrument such as this is an investment that pays for itself—whatever the price—many, many times over.

Yet the price of the Steinway is far less than that of a good automobile, which would last not one-tenth as long. . . . And that price may be paid in convenient instalments, beginning with 10% and extending over two years! Select your Steinway *today*.

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

TWELFTH PAIR

Friday Afternoon
December 21

Saturday Evening
December 22

1928

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, Conductor

OSSIP GABRILOWITSCH, Guest Conductor

PROGRAM

BRAHMS — Concerto in B flat, for Piano and Orchestra, Opus 83

I. Allegro non troppo

II. Allegro appassionato

III. Andante

IV. Allegretto grazioso

VLADIMIR HOROWITZ

INTERMISSION

BLOCH — "America": An Epic Rhapsody in Three Parts, for Orchestra

Part I. 1620: The Soil—The Indians—England—The Mayflower—The Landing of the Pilgrims

Part II. 1861-1865: Hours of Joy—Hours of Sorrow

Part III. 1926: The Present—The Future

The anthem which concludes the work will be sung by the Mendelssohn Club, Bruce Carey, Director

[*"America" was unanimously selected as the prize-winning score among ninety-two manuscripts submitted in "Musical America's" symphony contest.*]

The Steinway is the Official Piano of The Philadelphia Orchestra

Mr. Horowitz Plays the Steinway Piano

Organ from the Estey Reed Organ Studios

Good taste is inbred. It is a matter of training and environment—acquisition and influence.

For over eighty years Hughes & Muller have scrupulously followed the dictates of fashion. The Hughes & Muller organization has not only followed, but originated good style in men's dress. It has earned and held a patronage among Philadelphia's best-dressed men. It is making clothes you will be proud to wear.

HUGHES & MÜLLER

Established in 1848 at 338 High Street

1527 WALNUT STREET
PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building
S. E. Corner 15th and Chestnut Street
Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited. Certificates of Deposit Issued. Trusts of All Kind Executed. Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Concerto No. 2, in B-flat major, for Piano and Orchestra, Op. 83, Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms conceived this work with the magic of an Italian Spring in his blood In April, 1878, he made his first trip to Italy, and there (as he wrote later to a friend) he watched with delight the enchanting miracle of a Southern Spring "turning to Summer." He visited Rome, Naples, Sicily; and his friend Billroth, who accompanied him, records that Brahms was "charmed with everything." It was undoubtedly for Brahms an experience rich in emotional precipitations, and there is every reason to give credence to the devoted Kalbeck's assertion that in the music of the B-flat Piano Concerto, which Brahms sketched upon his return in May to Pörtschach, he has mirrored the spectacle that so bewitched him: the vision of an Italian Spring shedding its immemorial loveliness over the valleys and groves and hill-slopes of the haunted South.

* * *

Brahms did not at once develop his sketches for the B-flat Concerto. Three years after his first Italian trip he made another, in 1881. Again he steeped himself in the loveliness of the Southern Spring—at Venice, Florence, Vienna, Orvieto, Rome, Naples, Sicily, Pisa. He returned to Vienna on May 7th, his forty-eighth birthday, and by the end of the first week of July he had finished the B-flat Concerto.

Brahms, as usual, was coy in exhibiting his new work. He described it to Elisabet von Herzogenberg, with that mastodonic playfulness which must have been so trying to his friends, as "a tiny, tiny pianoforte concerto with a tiny, tiny wisp of a scherzo," and to Billroth he announced it as "some small pianoforte pieces."

The "small pianoforte pieces" constitute what some (Hanslick and Reimann among them) have called "a symphony with pianoforte obbligato"; and Mr. Fuller-Maitland salutes the score as "a work of the amplest proportions and the utmost difficulty." The concerto is in four movements instead of the usual three; the first movement fills 79 pages of the Eulenberg edition of the orchestral score; and the "tiny, tiny wisp of a scherzo" is a long and elaborate *Allegro appassionato,* added to the other movements because, as Billroth relates, "the opening movement appeared to Brahms to be too simple: he required something strongly passionate before the equally simple *Andante.*"

* * *

Mr. Huneker, whose dicta on Brahms were wickedly persuasive, seemed to like this concerto less well than the first in D minor. He

VLADIMIR HOROWITZ

is a VICTOR ARTIST

FROM the moment that this brilliant young Russian made his Philadelphia debut last year, the Victor Talking Machine Company secured his services as an exclusive Red Seal artist. He has been universally acclaimed for his technique, his musicianship, his maturity and beauty of conception, his variety and contrast of tone color . . . all the elements that make up true virtuosity. You hear him in this concert—and you are left dazed by his intrepid, scintillating performance. But, hear him oftener and become actually familiar with this young wonder-pianist. His Victor Records bring him straight to your home. Only a few days ago he spent several hours in the Victor recording laboratories. There are four splendid concert selections of Horowitz already available. You are certain to be interested in his recordings of

BIZET—Variations on Themes from Carmen (*Arranged by Horowitz*)

CHOPIN—Mazurka in C Sharp Minor

DEBUSSY—*Serenade a la Poupee (*No. 3 from "The Children's Corner"*)

SCARLATTI—*Capriccio

*Available on and after December 28th

BE SURE TO HEAR THESE SOON!

called the B-flat concerto "more fluent," "more direct"; in it there is "more of the musician of the world, less of the introspective and contemplative poet." "Brilliant," "charming," "dashing," "piquant," "less recondite," "more popular"—these are some of his epithets for it. And one might quote Hermann Deiters, who says that this concerto is "brighter and more intelligible" than its predecessor; or Miss Florence May, with her incredible recommendation of the Finale as a kind of musical afternoon tea—"a dainty feast of sound," she calls it.

* * *

To some it will seem that the beauty and power of the B-flat Concerto are not quite adequately recognized in these friendly but rather disaffecting tributes. A few dissenters may persist in cherishing, perhaps, the whole of the first movement, with its opening horn call that is as the voice of "that vernal gladness which has been man's clarion since Time began"; they rejoice in its prodigality and fervor; its sense of having been steeped in the plenitude of some magnetic Southern noontide, its tang of the "far-swooping, elbowed Earth." They respond to the distinction and vibrancy and rhythmic sorcery of the Scherzo and the Finale. Above all, they treasure the inestimable slow movement, that Andante upon which a beautiful poetry seems to brood like "the quiet-colored end of evening" upon some loveliness of the fading hills. That long, sweet, gravely amorous song of the solo 'cello—how conquering it is at the very start (with the note-for-note resemblance in its opening phrase to *Immer leiser wird mein Schlummer.*[1])! And when, toward the end, after the exquisite rhapsodizing of the piano, it is heard in F-sharp major, before the music drifts upward into a hovering silence, you will tell yourself that this is surely the Brahms with whom one can live longest and closest—the Brahms of profoundly tender contemplation, of nobly romantic beauty, liquid-toned, large in spirit, lucid and candid, yet recalling to us that woman of whom Conrad writes, "in whose most precise saying there were enigmatical prolongations that vanished somewhere beyond the reach."

"America": An Epic Rhapsody in Three Parts, for Orchestra,
Ernest Bloch

(Born at Geneva, Switzerland, July 24, 1880; now living in San Francisco.)

This composition won the prize offered by *Musical America* for the best American symphonic work submitted in its recently decided contest. Mr. Bloch's *Rhapsody* was chosen unanimously from among ninety-two scores by a jury consisting of Messrs. Leopold

[1] The song was composed five years after the concerto.

Collecting Records . . . . .

is an interesting and fascinating hobby. A Record Library of the World's Music is just as important as a well stocked library of the world's literature.

In England, for years, the collecting of Phonograph Records has been receiving the attention of the discerning and recently in Amercia many splendid private libraries have been started,

Through our Imported Record Department we have aided collectors throughout the world. Our catalogues of Imported Recordings will be mailed gratis upon request.

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Pequignot

Jewels

908-09-10-11

Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3

Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

Stokowski, Walter Damrosch, Frederick Stock, Serge Koussevitzky, and Alfred Hertz, and the prize of $3000 was awarded in June, 1928. It was planned to give virtually simultaneous first performances of the work in Philadelphia, New York, Chicago, Boston, San Francisco, and Cincinnati, on the 20th and 21st of this month; and other orchestras have announced the work.

* * *

The title-page of Mr. Bloch's score, which has recently been published,[2] bears this line from Walt Whitman: "O America, because you build for mankind, I build for you." On a fly-leaf is the following preface by the composer:

This Symphony has been written in love for this country; in reverence to its Past—in faith in its Future.

It is dedicated to the memory of Abraham Lincoln and Walt Whitman whose vision has upheld its inspiration.

The ideals of America are imperishable. They embody the future credo of all mankind, a Union, in common purpose and under willingly accepted guidance, of widely diversified races, ultimately to become one race, strong and great. But, as Walt Whitman has said: "To hold men together by paper and seal or by compulsion is of no account. That only holds men together which aggregates all in a living principle, as the hold of the limbs of the body or the fibers of plants."

Though this symphony is not dependent on a program, the composer wants to emphasize that he has been inspired by this very ideal.

The anthem which concludes the work, as its apotheosis, symbolizes the Destiny, the Mission of America. The symphony is entirely built upon it. From the first bars it appears, in root, dimly, slowly taking shape, rising, falling, developing, and finally asserting itself victoriously in its complete and decisive form.

It is the hope of the composer that this anthem will become known and beloved, that the audience will rise to sing it, becoming thus an active and enthusiastic part of the work and its message of faith and hope.

* * *

The composer has said that the first idea for this work came into his mind even before he reached America: "It came to me on the steamer on my arrival in New York Harbor in August of 1916. I felt the spirit of the country, and felt that an old English drinking song was not fit for the song of America. I wanted to write an Anthem that should rightfully belong to and reflect the country for which it might stand. I could not understand why some other com-

[2] C. C. Birchard & Co., Boston and New York, 1928.

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company

OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed.

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

poser had not written a big work reflecting the spirit and idea of America as I then felt it. But my American friends were rather lukewarm and skeptical regarding this plan, and so the idea slept for ten years.

"It took hold of me again in December of 1925. I reread my Whitman again, and the forewords, which I did not know, impressed me powerfully. In Los Angeles, while conducting my works during January of 1926, the idea of the Anthem came to me again. It had already haunted me during the Great War. I composed it on a Sunday afternoon following my return to San Francisco.

"The first three months of 1926 were spent in research and in collecting material at the public library. I sketched a few isolated fragments. There was no plan as yet, save the idea of the Anthem developing slowly. I played it, of course, to Ada Clement and Lillian Hodgehead (founders of the San Francisco Conservatory which Mr. Bloch now heads). Like myself, they did not know nor imagine how such a popular theme could ever come as an apotheosis at the end of a symphony. I didn't know how it was to be done, but I knew it would!

"I knew, too, that it must present a great epic of the essentials in the history of America. How to make a unified whole and avoid the episodic form was my problem. Then it came to me that unity is the ideal and idea of America. America is not yet; it is a land in the making; it will never be completed—any more than counterpoint!"

Mr. Bloch completed the sketches for his Rhapsody in July, 1926, and the "realization" and instrumentation in December. The fair copy of the score was finished on Washington's Birthday, 1927. The titles and annotations (which are elaborate) were added five days later. "A friend for whom I played the score," the composer tells us, "said to me, 'it will make the name of America more beloved.' If it does, that is my prize."

Mr. Bloch in a footnote to his score says that the inspiration of the music "was sustained by a poetical idea"; and he expresses the belief that the annotations with which the published score is liberally and helpfully supplied "will stimulate the performers and facilitate their task, in making clearer to them the intentions of the composer." Since the reproduction of his notes will also beyond question help to make clear the composer's intentions to the audiences which are to hear his work, we assemble them here, though Mr. Bloch, rather puzzlingly, seems to regard their exhibition as superfluous. Surely, if these "explanatory references," as he calls

"THE CHILDREN HUNG THEIR STOCKINGS ON THE DOOR-KNOB

WHAT a Christmas *we're* going to have! . . . Last year, soon after we came, they put poinsettias and holly and mistletoe around the whole place. Then perfectly beautiful flowers. And then a mammoth tree—with a star right on the very tip! It was just as lovely and Christmassy as could be. . . . The children hung their stockings on the door-knob, and *somebody* filled them with nuts and toys and fruit. And, mind you, Christmas carols waked us in the morning! In a hotel! . . . What with laughing and giving presents and being wished a Merry Christmas by ever so many people, I never felt so happy. . . . And we're going there again *this* year!

* * *

If you visit Chalfonte-Haadon Hall at Christmas-time, reservations should be made some time in advance. May we send you a descriptive booklet?

CHALFONTE-HADDON HALL

ATLANTIC CITY

American Plan

LEEDS AND LIPPINCOTT COMPANY

them, are conceived to be helpful in making clearer to the performers this elaborate example of program-music, it is reasonable to believe that they will accomplish the same desirable object for its hearers.

* * *

At the time of *Musical America's* announcement of the result of its contest, that journal published an able and illuminating analysis of Mr. Bloch's score by a member of its staff, Mr. William Spier. This analysis, which could not well be bettered, we are privileged to reproduce in this place.

"America," wrote Mr. Spier, "has the character of a historical survey, a moving panorama of the land it limns—accomplishing its end to some extent through the use of tunes which have had national significance during the progress of the country's life. It is therefore somewhat episodic in effect, and its form is necessarily free.

"The three parts have to do with: first, the Indian life of early America, the voyage of the pilgrims, their landing and thankfulness, and the hardships which beset them; second, it narrates the drama of the North and the South, the rude interruption of war, the distress and agony which followed upon the civil conflict; third, it tells of the present, its turmoil, speed, noise, material, 'prosperity'—then of an inevitable collapse, and a gradual reconstruction, glorifying the triumph and fulfillment of America and her sons."

* * *

The first movement bears this inscription: " . . . 1620—The Soil—The Indians—England—The Mayflower—The Landing of the Pilgrims." "Beginning with an introduction, *Poco lento, misterioso*, in G Minor, 4-4, the principal subject is given out by the bassoon and lower strings over a tremolo in the divided strings. An Indian character is assumed by the theme, a version of the anthem which concludes the work, by the use of the 'Scotch Snap.' ["Indian Pueblo songs, New Mexico," is written under a subject introduced by the English horn, illustrating "Primeval Nature."] The timpani furnishes an ostinato which is later resumed by an Indian drum. Another form of the anthem theme, identified in the third movement as 'The Call of America to the Nations of the World' (horn) is utilized to some extent. A gradual enlivening leads to the main body of the movement, which begins, *Animato*, in B-flat minor, 3-4, with a Call in imitation of Indian songs—Mandan and Hidatsa music. There are frequent changes of time. A Chippewa War Song makes its entrance (violins, F minor); the full orchestra takes up the Call subject. The clarinet and solo viola sing a 'Death Song'; the drum continues its ostinato. Below a melody given to the double basses, English horn, and first harp is written:

Choose from 87 Album Sets

including the Great Schubert Centennial Memorial Edition — 16 of Schubert's immortal works conveying the essence of his unique gifts.

Other composers represented in

COLUMBIA

MASTERWORKS*

Bach	**Haydn**
Beethoven	**Holst**
Berlioz	**Lalo**
Brahms	**Mendelssohn**
Bruch	**Mozart**
Chopin	**Ravel**
Debussy	**Saint-Saëns**
Dvořák	**Strauss**
Franck	**Tschaikowsky**
Grieg	**Wagner**

in a selected list of symphonies, concertos, sonatas and chamber music. All works in 5 or more parts are enclosed in attractive art albums.

Ask for Columbia Masterworks Catalogue

"Magic Columbia *Notes"*

H. ROYER SMITH COMPANY
10th & Walnut Streets

C. J. HEPPE & SON
1117-19 Chestnut Street

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.,
11th and Market Streets

B. B. TODD
1306 Arch Street

COLUMBIA

"NEW PROCESS" RECORDS

REG U. S. PAT. OFF.

Made the New Way—Electrically—Viva-tonal Recording
The Records without Scratch

Schubert Week, Nov. 18-25. Organized by Columbia Phonograph Co.

Reg. U. S. Pat. Off.

"Do not weep—I am not going to die." Viola solo, then clarinet, sing a dolorous theme, which is annotated: "Weeping for my love."

"A transition to the 'English' episode commences on a phrase from the introducton, leading to suggestions of an Old English March, which is soon stated, in its complete form, by the full orchestra in C major. The 'Call of America' is sounded by the trumpet. A section specified as 'Struggles and Hardships' for full orchestra, based on related material, ornamented by figuration, bridges over to an Old Chanty, given to the horn and cellos (F major). This gradually fills out harmonically, till it is taken up spiritedly by the strings. This broadens to a jubilant outburst indicative of the sighting of land. The first phrases of the anthem are sounded triumphantly by the brass in an *fff* climax ["America! America!" is written here in the score]. This gives way suddenly to an episode of 'Loneliness' and 'Memories of the Past—England.' The old English march is recalled (trumpets, flutes, harp). The Indian drum begins again. ["Struggles, hardships ahead. . . . Building up a Nation," is written here in the score.] The anthem subject leads to a powerful statement of the hymn, 'Old Hundred,' by horns, trumpets, and violas, succeeded once more by the motto theme. There is a rallentando to the conclusion of the movement, with a pianissimo suggestion of the Call over muted and divided strings, harp harmonics, and celesta."

* * *

The second movement is introduced by the caption, "1861-1865; Hours of Joy—Hours of Sorrow," and by the much-quoted lines of Whitman:

> I hear America singing, the varied carols I hear . . .
> Each singing what belongs to him or her and to none else . . .
> Singing with open mouths their strong melodious songs. . . .

"This movement begins, *Allegretto,* 3-8, in A minor, with an English horn solo on an old Southern ballad. A quartet of solo strings introduces, *piu lento,* a new melody of folk-song character. The Call is remembered. A Negro Song, 'Row after row,' makes its entrance in the violins (F major), and develops in the clarinet and flute. A dreamy lullaby (clarinet and horn) is followed by the Call, this time in the oboe, which leads to a statement of 'Old Folks at Home' by horn, trumpet, and solo 'cello, with a counter-subject in the strings. 'Pop Goes the Weasel' is introduced by the horn ["Virginia reels," says the running commentary], later taking independent importance in the oboe and English horn. 'Hail Columbia' is sung by the trumpets, in 4-4 time, with the weasel popping in 12-8 time in the strings and wood.

"An heraldic announcement of the anthem theme, together with previously used material, now builds to a fortissimo climax, which diminishes for a Creole folk-song of Spanish character, in the oboe.

I. MILLER

INSTITUTION INTERNATIONALE

Second Glances!

At any function, the foot that wears a slipper by I. Miller is the foot that draws that admiring second glance!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

Rhythms suggestive of the South, with tambourine, are indulged. The American theme recurs, canonically, in the brass, with 'Dixie' in the woodwind. Snatches of Civil War Songs—'John Brown's Body,' the 'Battle Cry of Freedom,' 'Tramp, Tramp, Tramp'—are heard against the anthem subject, the whole gaining in impetus, descriptive of strife, and driving the music to a *fff* climax. The movement comes to a close sadly, with chromatic lamentations in the woodwind and strings. ["And in the blood of its own children the Unity of a Great Nation was sealed," says the commentary. Walt Whitman is quoted: "For my enemy is dead, a man divine as myself is dead" . . . "O Captain, my captain!"]. The motto theme is recalled by the trumpets. 'O! Bleeding America.'"

* * *

The third part is headed: "1926 . . . THE PRESENT—THE FUTURE," and quotes from Whitman the saying: "As he sees the farthest he has the most faith."

"At the outset a syncopated version of the America motif is announced, *Allegro con spirito,* 2-2, by the full orchestra in B-flat—a dance scene, possibly, with much rhythm and esprit. Negro songs are recalled: 'I went to the hop-joint': 'The coon-can game.' Suggestions of negro 'Blues' occur incidentally, while the movement continues in brilliant vein. A *moderato* section, 'The Turmoil of the Present Time,' begins, using detached chords between beats, somewhat in the manner of certain Stravinskyan episodes. [This section is annotated in the score: "Material prosperity—Speed—Noise—Man, Slave of the machines." An automobile horn is part of the orchestra, ad lib.] There follows a section marked, 'America's Call of Distress,' with the motto theme heard in the trumpets against wailing, descending strings. Various phrases of fanfare significance aid in the development of a consuming tenseness. Excerpts from popular songs of the Mauve Decade suggest themselves. The excitement reaches its height. There is a crashing climax. ["The inevitable collapse"].

"Suddenly the action reverts to that of the opening of the Rhapsody. [Walt Whitman is quoted: "Give me solitude—give me Nature—give me again, O Nature, your primal sanities!"] The first subjects appear in the original key. From here an extended development is begun, with reiterated treatments of the motto theme. The gradual broadening pulses onward. 'Old Hundred' returns; the strengthening and rebuilding progresses. [These annotations appear in the score: "Then turn, and be not alarmed, O Libertad—turn your undying face to where the future, greater than all the past, is swiftly, surely preparing for you" (Whitman) . . . "The mastery of Man over the Machines, his environment, and himself" . . . "I have charged myself, heeded or unheeded, to compose a March for these States" (Whitman) . . . "Over the carnage

1220-24
Walnut
Street

Stecker

107-115
South
13th Street

In Philadelphia Smart People Come to *Stecker's* for

EVENING WRAPS

as in Paris They Go to Paquin's and Worth and Madame Agnes

And much more thriftily. For not only do we import Paris' most exclusive models, but we copy these originals in our own importations of finest French lame, brocades and velvets, further enriched with Stecker furs—at a fraction of Paris prices.

$45 to $325

BOTH STORES

rose prophetic a voice: Be not disheartened—affection shall solve the problems of Freedom yet. . . . Sons of the Mother of All, you shall yet be victorious. You shall yet laugh to scorn the attacks of all the remainder of the Earth!" (Whitman) . . . "The Call of America to the Nations of the World" . . . See—immigrants continually coming and landing" (Whitman) . . . "The Fulfilment . . . through Love." . . . Till they strike up marches henceforth triumphant and onward to cheer, O Mother, your boundless expectant soul!" (Whitman)]."

Then, directs the score: "Here the People rise, to sing the anthem, with deep fervor and enthusiasm." These are the words of the anthem:

America! America! Thy name is in my heart;
My love for thee arouses me to nobler thoughts and deeds.
Our fathers builded a nation
To give us Justice and Peace,
Toward higher aims, toward brighter goals,
Toward Freedom of all mankind.
Our hearts we pledge, America,
To stand by thee, to give to thee
Our strength, our faiths, and our lives.

"The conclusion, triumphant and free, uses 'Yankee Doodle' in augmentation."

* * *

The score of "America" calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, celesta, two harps, tambourines, two bass-drums, cymbals, tamtam, triangle, wood-box, glockenspiel, bell, two anvils struck with a hammer, steel plate (deep) struck with a heavy hammer, the customary strings, organ (*ad lib.*), automobile horn (*ad lib.*)

VLADIMIR HOROWITZ, *Pianist*

Vladimir Horowitz was born in Kieff on October 1, 1904, of a well-to-do, artistically inclined Russian family. He entered the conservatory of his native city at an early age, studying under Professor Felix Blumenfeld and graduating at the age of seventeen with the highest honors. His first public appearance was made in Kharoff, and the first years of his professional career were spent in giving concerts in the principal cities of his native land. In 1924 Horowitz started a tour of Europe, beginning in Berlin, and appearing in Germany, Holland, Italy, France, Spain, Belgium and London. He made his American debut last season, playing nineteen times with orchestra. This year he is appearing with the orchestras in Detroit, Cincinnati, Cleveland, Chicago, St. Louis, Philharmonic-Symphony of New York.

While You Are Enjoying The Orchestra–

—the burglar may be making off with the valuables you left "safe" at home—or fire may be destroying them.

But you can put them beyond the possibility of both these risks—in our conveniently located Safe Deposit Vaults.

Boxes range from $5 to $250 a year; there are 35 coupon rooms where you can review the contents of your box in comfort and privacy.

Main Office:
Broad—Chestnut
—Sansom

The
Real Estate-Land Title & Trust Company
WORLD'S OLDEST TITLE COMPANY

Downtown Office:
517 Chestnut
Street

Elizabeth Arden understands the exquisite care of the skin, and knows that faces do not just stay in shape, but must be held in shape by good strong muscles and firm healthy tissues.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for an appointment

RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*

673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
December 28
At Two-Thirty

Next Week's Program

Saturday
December 29
At Eight-Twenty

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*
OSSIP GABRILOWITSCH, *Guest Conductor*

MOZART — Serenade "Eine kleine Nachtmusik" for String Orchestra

Allegro
Romanze
Menuetto
Rondo

HOFMANN — "The Haunted Castle," Symphonic Narrative

TSCHAIKOWSKY — Symphony No. 4, in F

I. Andante sostenuto—moderato con anima
II. Andantino in modo di canzona
III. Scherzo. Pizzicato ostinato
IV. Finale. Allegro con fuoco

This program will end approximately at 4.00 P. M. on Friday and 9.50 P. M. on Saturday.

NOTICE

The doors of the auditorium will be closed at the beginning of the concerts and will not be opened for admission to latecomers until the regular intermission, after which the doors will again be closed until the end of the concert.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY *Afternoons at 2.30*	SATURDAY *Evenings at 8.15*	MONDAY *Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 24 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Jan. 25-26 — OSSIP GABRILOWITSCH
Feb. 1-2-4 — BERNARDINO MOLINARI
Mar. 8-9 to Mar. 22-23 — CLEMENS KRAUSS

LIST OF SOLOISTS *

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Vladimir Horowitz, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.45, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

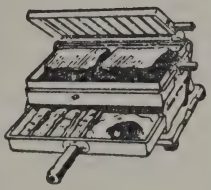
WASHINGTON (Auditorium) —Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.



GIFTS

... that will be really used

ELECTRIC GIFTS

When you give an electric appliance . . . toaster, grill, percolator, or waffle iron . . . you can be sure that you are not giving something that will be relegated to the closet shelf and forgotten.

An electric appliance will be used frequently, and your thoughtfulness will be appreciated each time.

See them in our Showroom

THE
PHILADELPHIA ELECTRIC
COMPANY

Tenth and Chestnut Streets
and Branches

J. E. CALDWELL & CO.

CHESTNUT STREET AT JUNIPER

Critically Selected

Caldwell Diamonds

Each individual gem, whether large or small, is subjected to the most rigid examination by the experts of this house. To be accepted, it must conform to the highest standards of quality, beauty and brilliance.

JEWELRY · SILVERWARE · WATCHES · STATIONERY

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
DECEMBER 28 - 29

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY
1617 SPRUCE STREET
Frederick Hahn, *President-Director*

Fifty-nine years of continued success in training musicians

For particulars regarding Eurythmics Classes
conducted by Placido de Montoliu apply to the registrar.

Pupils may register at any time **Early enrollment desirable**

For Year Book, Write
THE REGISTRAR

1617 Spruce Street **Pennypacker 5053**

BRANCHES:

West Philadelphia, 5132 Spruce Street — Germantown, 30 East Walnut Lane
Tioga, 1622 West Westmoreland Street — Glenside, Pa., 246 Cliveden Avenue
Columbia, Pa., 743 Locust Street

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
LAMP SHADES
Old Glass Lamps and Bottles
206 S. CAMAC ST.
Special Order Service

---and books?
emma feldman
book & art shop
1232 locust street

A Home and Not a Millstone

That home which you and your wife so much love and of which you are so proud—is it mortgaged? If so, let us tell you of a simple plan for paying the mortgage whether you go or whether you live. Let us carry the burden, and give assurance that the home will be preserved for your family if you go and be made free of encumbrance if you live. Three plans. *Send for booklet, "Safe Though Mortgaged."*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square **Founded 1847** **Philadelphia, Pa.**

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

Regarding Diamonds

For Beauty and Investment Value

Diamonds vary so much in quality that the prospective purchaser is often unable to wisely make selection.

The minutest difference in color, cutting, proportion, brilliancy and perfection affects the value and should govern the price.

When a diamond is cut too thick, it is lumpy and lacks brilliancy—if cut too thin, it is glassy, thereby reducing its radiance and value.

Polished Girdle Diamonds, the only diamonds sold by this Establishment, are universally noted for supreme Quality, blue white color, most brilliant of all cuttings, accurate proportion and absolute perfection.

These marvelous diamonds are obtainable only from this Establishment and cost no more than stones of ordinary cutting.

This Establishment values the reputation of five generations of diamond supremacy.

The Barclay

RITTENHOUSE SQUARE EAST

HARRY TAIT—MANAGING DIRECTOR

Announcing

A Twenty-one Story Apartment House and Residential Hotel

to be sold on the

100% Cooperative Plan

Early applicants may have Apartments of any number of rooms Housekeeping or Non-Housekeeping

Plans together with book describing the Apartments will be sent to those interested on application to the selling agent or your own broker

Selling Agent
Brown, Wheelock: Harris, Vought & Co., Inc.
1722 Rittenhouse Street, Philadelphia

Philharmonic-Symphony Society
OF NEW YORK

WILLEM MENGELBERG, *Conductor*

Third
Subscription Concert

Monday Evening
JANUARY 7
at 8.15 o'clock

Academy of Music

PROGRAM

J. C. BACH — Sinfonia-Overture

MOZART — Symphony in E flat major

BEETHOVEN — Symphony No. 7

The Steinway is the Official Piano of the Philharmonic-Symphony Society

Tickets at Heppe's (George T. Haly), 1119 Chestnut St.

CONCERT MANAGEMENT ARTHUR JUDSON

Packard Building
Philadelphia

Steinway Hall
New York

Philadelphia Civic Opera Company

Academy of Music

1928—SIXTH SEASON—1929

Thursday Evening, January 17, 1929

at 8.00 o'clock

TANNHAUSER

ALEXANDER SMALLENS, Conductor

KARL T. F. SCHROEDER, Stage Director

Fifty-five members Philadelphia Orchestra,

All Philadelphia chorus, Eighty members

Prices 50¢ to $4.00

Tickets on sale at Heppe's, 1119 Chestnut St. and 1112 Packard Building

Decorate with Artistic Lighting Equipment

Quaint

Lighting Fixtures & Lamps

THE

HORN & BRANNEN MFG CO.

Retail Sales Room

427-433 N. Broad Street

La Bottega Mediterranea

334 Allen's Lane, Mount Airy

One block west of Allen's Lane Station

European and North African
hand-tooled leather,
pottery,
brass,
linens,
jewelry,
antique furniture

ELSA and DOROTHY McCAUSLAN

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS
PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Thirteenth Pair of Concerts

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
DECEMBER 28, at 2.30

SATURDAY EVENING
DECEMBER 29, at 8.20

1928-1929

NAN DUSKIN'S
OWN STORE

Evening wraps
and gowns . . .
of simplicity
and distinction

126 So Eighteenth St
COR SANSOM

XVII-XVIII CENTURY
ENGLISH FURNITURE

CONTEMPORARY PEWTER
SHEFFIELD PLATE . . SILVER
GLASS . . . . . PORCELAIN

ALFRED BULLARD
1925 MANNING STREET
SOUTH RITTENHOUSE SQUARE

a
Special Invitation
from Helena Rubinstein

Soon your beauty will face the most trying season of the year. It is essential that you begin *now* to protect your skin against the cold winds that bring crow's-feet . . wrinkles . . dry skin . . dry lips.

You who are in earnest about the care of your beauty, are most welcome to visit the Salons for a complete diagnosis and detailed advice on the home care of your skin and the art of make-up. There is no charge for this service.

And should you care to start your beauty regimen with a professional treatment the Valaze technique will prove a revelation to you.

For appointment telephone Pennypacker 2028

Helena Rubinstein

PARIS LONDON

254 S. 16th St., Philadelphia

For the harmonious perfection of your Beauty's ensemble, come to the Salon de Beaute Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

EDNA PHILLIPS, *in charge of Harp Department*

VIOLIN · HARMONY · COUNTERPOINT · COMPOSITION

WM. F. HAPPICH

1520 Chestnut Street

ALFRED SEYDEN — *Violinist*

Studio: 508 Presser Building

Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman, *Managing Director*

216 SOUTH 20th STREET

Locust 1877

G. RUSSELL STRAUSS

TEACHER of SINGING

BARYTONE

1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART

BEN STAD, Director

44th at Chestnut Street
EVERGREEN 3959

THE STERNBERG SCHOOL OF MUSIC

Constantin von Sternberg, *Founder*

Rittenhouse 3634

Thirty-ninth Season

30 South 21st Street

Rittenhouse School of Music

265 South Nineteenth Street

Hermione Montanye, Director

PHILIP H. GOEPP

Instruction on two pianos privately or in class

Studio: 20 S. 21st Street

SUTOR SCHOOL of Music

Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Both Studios are equipped with a Visuola.

Bell Phone, Spruce 6405

MISS PINAUD

Specialists in Electrolysis

Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only

712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

WINIFRED ATKINSON

PIANIST

1716 Chestnut St. Locust 4980

Faculty: The Philadelphia Conservatory

Candle Cottage Antiques

A. I. R. MacCain

338 ALLEN LANE

Mt. Airy Philadelphia

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President,* 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President,* 811 Packard Building
Mrs. Charles W. Henry, *Vice-President,* Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary,* Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary,* 2116 Pine Street
Mrs. George Henderson, *Treasurer,* 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John Cadwalader
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. James D. Winsor, Jr

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President,* Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President,* 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President,* School Lane, Germantown
Miss Rossmassler, *Recording Secretary,* Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.,* 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer,* Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

SCHOOL OF MUSIC

of TEMPLE UNIVERSITY

1521 Locust Street, Philadelphia, Pa.

PUPILS MAY ENTER AT ANY TIME DURING THE YEAR

THADDEUS RICH, Mus. Doc., Dean. E. F. ULRICH, Associate Dean

TEACHERS' CERTIFICATES, DIPLOMAS, DEGREES

No high school education required except for the College course of music. All branches of music, Piano, Organ, Violin, Voice and all Orchestral instruments, from the children's department to the highest grade—private lessons.

Training for Opera (under Giuseppe Agostini)

Orchestral Instruments taught principally by member of Philadelphia Orchestra. Student recitals—Orchestral practice—Classes in Harmony and History of Music.

Dormitories. Branch Schools. Write for Catalog or Phone Stevenson 7603

School of Music of Temple University

1521 LOCUST STREET **PHILADELPHIA, PA.**

ZOFIA NAIMSKA

Concert Pianist and Teacher

Opened her Studios in
PHILADELPHIA AND NEW YORK
Four Years with Leschetizky

"Not only an excellent pianist but most capable by reason of her talent and musical intelligence to teach her art with the greatest success." —(*Signed*) *Prof. Th. Leschetizky*

"A really high class artist. Eminently qualified to teach."
—*I. I. Paderewski*

Write or Phone to:

Farr Rucker, 2022 Walnut St., Philadelphia Tel. Spruce 5056
Z. Naimska, 445 Riverside Drive, N. Y. City, Tel 7669 Cathedral

Green Parrot Tea Room

314 South Smedley Street
Between 16th & 17th—Spruce & Pine

LUNCHEONS TEAS DINNERS
Open Sunday, 5 to 7 o'clock
Bell Phone, Pennypacker 6620

THE PEASANT SHOP

EUROPEAN PEASANT CRAFT
ANTIQUE & MODERN

126 SO. 17 STREET PHILADELPHIA

NEETER-BAREND CO.

Dealers in

Highgrade String Instruments and Bows

804 Pine Street, Philadelphia, Pa.
Phone Walnut 4627

432-83rd Street, Brooklyn, N. Y.
Phone Shore Rd. 1577

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Charles P. Blinn
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllys K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Miss Anna Katharine Stimson
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

Directors

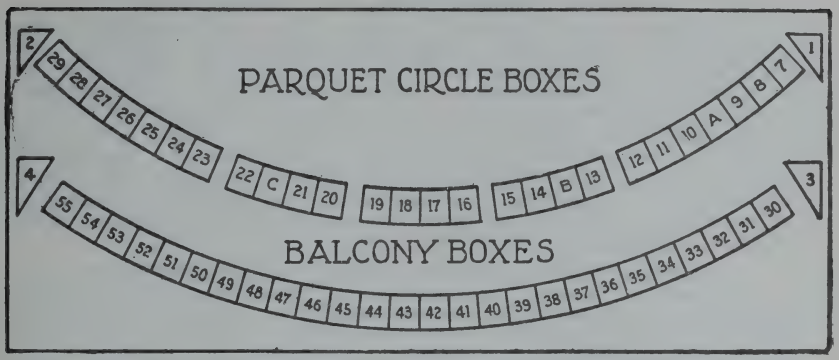
Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirz

a Superlative of Elegance

THE ERMINE WRAP

HOUSE *of* WENGER
1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Thomas Leaming
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

DUNNING SYSTEM OF IMPROVED MUSIC STUDY
Carre Louise Dunning, Originator
8 West 40th St., New York City
834 South Plymouth Blvd., Los Angeles, Calif.

The Greatest Musical Event in New York City in the past several decades was the playing of a ten-year old Dunning pupil with the New York Philharmonic Orchestra, March 20, 1926. The child had only studied one year and eight months. She played Le Carnaval des Animanx, by Saint-Saens. The piece is twenty-three pages long; she memorized it in three weeks. If you have any plan for teaching that can bring such results in that length of time, then you do not need the Dunning System. If you have not, then you do. Members of these prominent families have had the benefit of the Dunning System: Astors, Vanderbilt, J. Innesley Blair, George F. Baker, Duchess of Torlonia, Bradley Martin, Sir Edgar Guest, J. Pierpont Morgan, Roland Harriman, Gloria Caruso, F. W. Woolworth.

Faculty of Normal Teachers' Classes Held in These Cities

Katharine M. Arnold, 93 Madison St., Tiffin, Ohio; Allie E. Barcus, 1006 College St., Fort Worth, Texas; Elizette R. Barlow, Box 1244, St. Petersburg, Fla.; Catherine G. Bird, 658 Collingwood Ave., Detroit, Mich.; Grace A. Bryant, 201 10th Ave. N., Twin Falls, Idaho; Mrs. Jean Warren Carrick, 160 E. 68th St., Portland, Ore.; Dora A. Chase, 345 Clinton Ave., Brooklyn, N. Y.; Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; Beatrice S. Eikel, Kidd-Key College, Sherman, Texas; Ida Gardner, 17 E. 6th St., Tulsa, Okla.; Gladys M. Glenn, 1217 Bowie St., Amarillo, Texas; Florence E. Grasle, Michigan State Institute of Music, Lansing, Mich.; Harriet Bacon MacDonald, 6010 Belmont Ave., Dallas, Texas; Kate Dell Marden, 61 N. 16th St., Portland, Ore.; Mrs. W. P. Mason, 302 Mid. City Bank Bldg., Chicago, Ill.; Laud G. Phippen, 3435 Asbury Ave., Dallas, Texas; Ellie I. Prince, 4106 Forest Hill Ave., Richmond, Va.; Virginia Ryan, 1070 Madison Ave., New York City; Stella H. Seymour, 1219 Garden St., San Antonio, Texas; Gertrude Thompson, 508 W. Coal St., Albuquerque, N. M.; Isobel M. Tone, 626 Catalina St., Los Angeles, Calif.; Mrs. H. R. Watkins, 124 E. 11th St., Oklahoma City, Okla.

Philadelphia Chamber String Simfonietta

FABIEN SEVITZKY, *Conductor*

SECOND SUBSCRIPTION CONCERT

Wednesday Evening, January 9, at 8.15

Ballroom Bellevue-Stratford

SOLOISTS: HORACE ALWYNE, MME. RENEE LONGY-MIGUELLE — *Pianists*

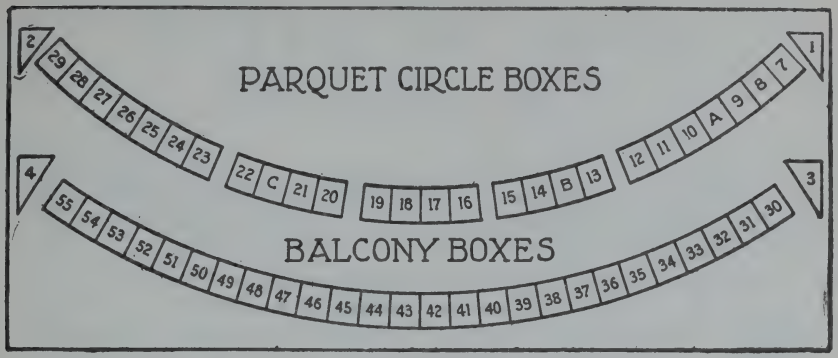
TICKETS $2.00; ON SALE AT HEPPE'S (GEORGE T. HALY), 1119 Chestnut Street

CONCERT MANAGEMENT ARTHUR JUDSON

Steinway Hall, New York — *Packard Building, Philadelphia*

STEINWAY PIANO — VICTOR RECORDS

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Thos. Raeburn White
19 Mr. Edward W. Bok
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mr. & Mrs. Leander C. Claflin
Mr. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

COMPARATIVE FUR PRICES

"Reductions" and "Sales" are terms used so freely for furs—often when they are not actually supported by the facts, that we wish to explain that Ferber fur prices are as low as advertised "sale" prices on furs of the same quality.

An establishment of our reputation and prestige is not obliged to resort to sensational methods to attract the attention of a clientele interested in quality and value above all things.

Our furs are quality for quality, now no higher in price than "Sale" merchandise.

Jacques Ferber
Furs

1708 WALNUT STREET

Pauline Herman
IMPORTER

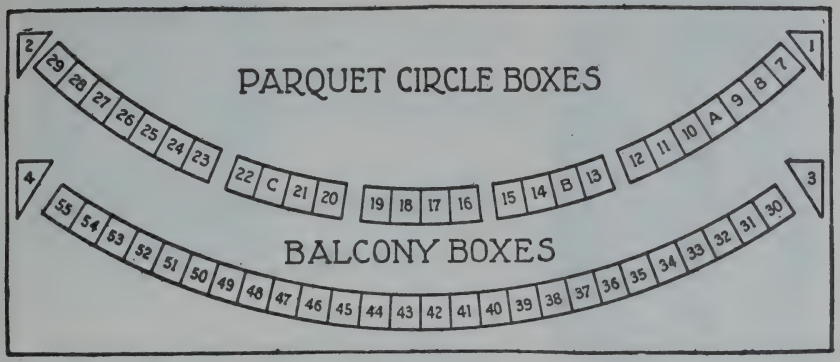
WALNUT AT 19TH RITTENHOUSE PLAZA

We Are Showing a
New Selection
of

FRENCH AND ORIGINAL HATS

That Reveal Individuality

The List of Box Holders for 1928-1929



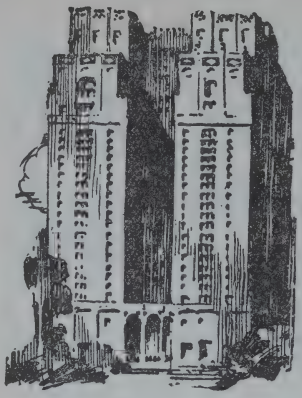
MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory



LIVE in the heart of Philadelphia and still be far away from the noise of traffic—city dust and inconveniences. You can do that very thing in the modern twenty-two story

Rittenhouse-Plaza
APARTMENTS

N. W. Cor. Walnut and 19th Streets

Inspect our beautiful display apartments—with central refrigeration—incinerators—and every last-minute convenience and refinement

Six rooms—3 baths Eight rooms—4 baths

Our representative on premises
MASTBAUM BROTHERS & FLEISHER
1424 S. Penn Square

Mitchell Fletcher Co.
Delicious Coffees 39c to 70c Lb.
PHILADELPHIA—WAYNE—ATLANTIC CITY

SHUT-IN-SHOP
SHUT-IN-CRAFT
Initials Embroidered
Jigsaw Puzzles Cards
35 South 19th Street

Rittenhouse 4985
OTTO KELLER
Own Make Ice Cream
.. Cakes, Pastry and Candy ..
218 South 20th Street
Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE
We Deliver Anywhere
Penn Athletic Club
LOCUST AT EIGHTEENTH ST.
Philadelphia, Pa.
Telegraph Delivery Service
Bell, Pennypacker 1411

CAMPBELL-HICKIE
Negligees *Lingerie*
S. E. Cor. 17th and Walnut Sts.
Philadelphia

LEOPOLD STOKOWSKI
Conductor

Orchestra Personnel *for* 1928-1929

OSSIP GABRILOWITSCH
Guest Conductor

First Violins

Mischa Mischakoff
Concertmaster
Alfred Lorenz
Luigi Ferrara
Alexander J. Thiede
Alexander Zenker
Harry Aleinikoff
Dayton M. Henry
Israel Siekierka
Jacob Simkin
Yasha Kayaloff
Alexander Hilsberg
Grisha Monasevitch
Henry Schmidt
George Beimel
Kalman Smit
Joel Belov
Arthur B. Lipkin
Marius Thor

Second Violins

David Dubinsky
Irving Bancroft
John W. Molloy
A. Gorodetzky
David Cohen
Louis Fishzohn
Matthew J. Mueller
Domenico Bove
J. Savitt
M. Roth
Emil Kresse
S. Dabrowski
Schima Kaufman
Max Zalstein
Louis Gesensway
Andre Callot
David Madison
Louis Gabowitz

Violas

Samuel Lifschey
Sam Rosen
Henry J. Michaux
Amedee Vergnaud
David Epstein
Gustave A. Loeben
Maurice Kaplan
Edward Murray
Philip Neeter
Rudolph Engel
Gordon Kahn
Wm. S. Greenberg
Alexander Gray
Tibor Serly

Violoncellos

Willem van den Burg
William A. Schmidt
Isadore Gusikoff
B. Gusikoff
Milton Prinz
Adrian Siegel
Daniel Saidenberg
Sam Belenko
J. Sterin
John Gray
Morris Lewin

Basses

Anton Torello
A. Hase
Fabien Koussewitzky
Heinrich Wiemann
Vincent Lazzaro, Jr.
Max Strassenberger
Matyas Pauli
Louis Boehse
Mario Garaffoni
S. Siani

Harps

Vincent Fanelli, Jr.
F. Nicoletta

Flutes

W. M. Kincaid
Joseph La Monaca
John A. Fischer
Hans Schlegel

Oboes

Marcel Tabuteau
Edward Raho
Marcel J. Dandois
Louis Di Fulvio

Clarinets

Daniel Bonade
Lucien Caillet
Paul Alemann
Jules J. Serpentini
Jules Cocozza
Louis Morris

Bassoons

Walter Guetter
John Fisnar
F. Del Negro
Herman Mueller

Horns

Anton Horner
Joseph Horner
Otto Henneberg
Albert Riese
Clarence Mayer
George Wardle
Alfred Zoellner
William Koch

Trumpets

Sol. Cohen
Sigmund Hering
Harold W. Rehrig
Rudolph Engel

Trombones

Gardell Simons
Paul P. Lotz
C. E. Gerhard
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

Philip A. Donatelli
Heinrich Wiemann

Tympani

Oscar Schwar
Emil Kresse

Battery

Benjamin Podemski
James Valerio

Celesta

Gustave A. Loeben

Euphonium

Heinrich Wiemann
Chas. A. Norato

Librarian

Harry A. Wiegand

Orchestra Manager

David Dubinsky

So well built that it virtually never wears out

STEINWAYS are built the way all fine mechanisms are constructed—carefully, step by step. The best materials go into them, the most skilful craftsmen work upon them. They are precision instruments . . . sensitive, true. And they last.

It is no uncommon thing for a Steinway to give half a century of perfect, faithful service. Fifty years of pure and glorious tone, fifty years of pleasure and entertainment. An instrument such as this is an investment that pays for itself—whatever the price—many, many times over.

Yet the price of the Steinway is far less than that of a good automobile, which would last not one-tenth as long. . . . And that price may be paid in convenient instalments, beginning with 10% and extending over two years! Select your Steinway *today*.

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

THIRTEENTH PAIR

Friday Afternoon
December 28

Saturday Evening
December 29

1928

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR

OSSIP GABRILOWITSCH, GUEST CONDUCTOR

PROGRAM

MOZART — "Eine kleine Nachtmusik" (Serenade for String Orchestra)

I. Allegro
II. Romanze
III. Menuetto
IV. Rondo

HOFMANN — "The Haunted Castle," Symphonic Narrative

INTERMISSION

TSCHAIKOWSKY — Symphony No. 4, in F

I. Andante sostenuto—Moderato con anima
II. Andantino in modo di canzona
III. Scherzo. Pizzicato ostinato
IV. Finale. Allegro con fuoco

The Steinway is the Official Piano of The Philadelphia Orchestra

Achievements that endure are the milestones along the great highway of progress.

In Clothes-making there must be one standard by which every product of a similar nature is judged. Wide recognition of Hughes & Muller accomplishment has established it as this standard among men's clothes.

It is the result of an unyielding determination to produce clothes which, because of their high quality and perfection of detail, would be the accepted standard of value.

HUGHES & MÜLLER

Established in 1848 at 338 High Street

1527 WALNUT STREET

PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building

S. E. Corner 15th and Chestnut Street

Philadelphia, Pa.

MEMBER FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited. Certificates of Deposit Issued. Trusts of All Kind Executed. Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

"Eine kleine Nachtmusik" (Köchel, 525), Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

The year 1787 was an important one for Mozart. It was the year in which he composed *Don Giovanni* and two of the greatest of his string quintets. He was then thirty-one years old, and was within four years of the end of his life. On the tenth of August he wrote the famous and lovely score which is thus referred to in his autograph catalogue of his works: *"Eine kleine Nachtmusik,* consisting of an Allegro, Minuet and Trio, Romance, Minuet and Trio, and Finale. 2 Violini, Viola e Bassi." The double entry of the Minuet and Trio was presumably due to a slip of the pen, for in the autograph score of the music there is only one minuet and trio, and the number of movements is four.

Köchel in his catalogue of Mozart's works classifies the piece as a string quartet; but Jahn remarks that "it does not belong to quartet music proper. The direction for contrabass as well as violoncello points to a fuller setting, which is confirmed by the whole arrangement, especially in the treatment of the middle parts."

* * *

The movements are arranged as follows:

I. *Allegro,* G major, 4-4.
II. Romanza: *Andante,* C major, 2-2.
III. Menuetto: *Allegretto,* G major, 3-4 (Trio, D major).
IV. Rondo: *Allegro,* G major, 2-2.

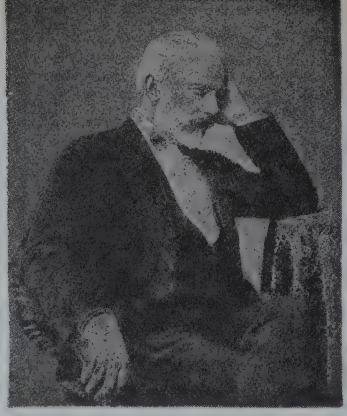
"The Haunted Castle" ..... Josef Hofmann

(Born at Cracow, Poland, January 20, 1876.)

The first performance of this symphonic poem (composed in 1918) was by the Philadelphia Orchestra at the Academy of Music, November 29 and 30, 1918, under Mr. Stokowski's direction. It was played again at the concerts of December 28 and 29, 1923.

The composition was presented at the first of those occasions as the work of "Michel Dvorsky."

* * *



An All-Tschaikowsky Program

An example of the musical resources at the command of the owner of a modern Orthophonic Victrola.

PROGRAM

Ouverture Solennelle—1812, Opus 49

THE ROYAL OPERA ORCHESTRA, Covent Garden, *under the direction of Eugene Goossens*

Suite, Casse-Noisette (Nutcracker Suite) Opus 71a

a. Overture Miniature *b.* Marche *c.* Danse de la Fée Dragée *d.* Trépak *e.* Danse Arabe *f.* Danse Chinoise *g.* Danse des Mirlitons *h.* Valse des Fleurs.

THE PHILADELPHIA ORCHESTRA, *under the direction of Leopold Stokowski*

Concerto No. 1, in B flat Minor, Opus 23

I Allegro non troppo e molto maestoso
II Andantino semplice
III Allegro con fuoco

MARK HAMBOURG and the ROYAL ALBERT HALL ORCHESTRA, *under the direction of Sir Landon Ronald*

Symphony No. 5, in E Minor, Opus 64

I Andante. Allegro con anima
II Andante cantabile, con alcuna licenza
III Valse. Allegro moderato
IV Andante maestoso. Allegro vivace

THE CHICAGO SYMPHONY ORCHESTRA, *under the direction of Frederick Stock*

* * *

The above program and many others may be arranged by those who provide themselves with the Orthophonic Victor Records of their favorite Tschaikowsky compositions . . . and it is interesting to note that Leopold Stokowski and the Philadelphia Orchestra have just recorded the lovely Tschaikowsky Fourth Symphony that you are now hearing. These records are not yet available but Philadelphia Orchestra devotees will be glad to know of their existence.

Notes on the Program—Continued

Mr. Philip H. Goepp, in his program notes for the première of *The Haunted Castle,* explained that the music drew its inspiration from a poem by J. L. McLane, and he quoted the following verses:

"Ripples of silver light on the horizon—
A foam of stars along the ebbing day—
Weird music breaks the silence, lone and far:
The Norns are singing low their fateful song:—
I see a pleasant valley, fruitful, wide,
And rich in meadowlands and jutting crags,
Infinite steeps of rock whose rugged brows
Are wreathed in mist which slowly melts away—
A shaft of lingering light strikes on the walls
Of an old castle towering on high,
Proud and majestic in its loneliness!
And yet a sadness fills the dusky air
As night creeps noiselessly across the world,
And vast clouds gather, ominous and strange;—
A sudden flash and thunder! Far away
The roaring echoes, and an ill-wind stirs. . . .
The Norns are spinning the thin thread of Fate,
When a shriek rends the night—the thin thread breaks!
All is still again. . . .
Dark shadows creep along;
Unearthly creatures gambol in the wind
At ghostly play about the castle walls,
Teasing each other, chasing through the night
Until the play grows angry; and they rush
On one another grappling savagely.
With swift, contemptuous feet and deadly hands
A thousand demons leap into the air,
Rushing upon the forms of evil darkness,
A maddened turmoil through the stormy night!
Wild hungry flames break from the lofty towers
And the great castle totters, crumbles, falls,
A proud and broken ruin! And the storm
Subsides and all the dèmons fade away. . . .
The Norns again are singing, and a peace,
Hallowed peace of God, falls on the land—
A deep distress weighs on my heart—Revolt
Stirs all my soul against the fate, the fate
Of the castle once so passionately fair;—
Yet Hope, the child of Sorrow, comes to me,

Collecting Records . . . . .

is an interesting and fascinating hobby. A Record Library of the World's Music is just as important as a well stocked library of the world's literature.

In England, for years, the collecting of Phonograph Records has been receiving the attention of the discerning and recently in Amercia many splendid private libraries have been started,

Through our Imported Record Department we have aided collectors throughout the world. Our catalogues of Imported Recordings will be mailed gratis upon request.

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Pequignot

Jewels

908-09-10-11

Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3

Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

A vision—and again the castle floats
More glorious, more luminous, above
Infinite valleys bright with waving grain,
Where peasants toil in the warm golden light—
Only a dream! Through the dark
Pale ruins glimmer, sorrowful and lone,
The ruined castle! And my soul is left
Bewildered, wandering, wandering. . . ."

* * *

The Haunted Castle is freely constructed, and is scored for a large orchestra: three clarinets (one in E-flat), bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, four kettledrums, triangle, xylophone, Chinese drum, side-drum, bass-drum, cymbals, gong, celesta, two harps, and strings.

Symphony No. 4, in F minor, Op. 36. . . .Peter Ilyitch Tschaikowsky
(Born at Votkinsk, in the Govt. of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky's Fourth Symphony is interwoven with the inner history of the composer's relations with the two women who most vitally touched his life: the woman whom he never met, never spoke with, never saw, yet profoundly and intimately knew; and the spiritual stranger who was for a time his wife.

Tschaikowsky began his Fourth Symphony in the winter of 1876-77. It was about this time that he entered upon his unique friendship with his "best and incomparable friend," Nadejda von Meck. In May, 1877, Tschaikowsky wrote to Mrs. von Meck that he was "absorbed" in the symphony; and he added that he was "in a very nervous, worried, and irritable state; . . . my symphony suffers in consequence." No wonder he was perturbed. He explained the reason two months later in a letter to Nadejda. He had engaged himself, at the behest of a fantastic conception of chivalry, to a woman "no longer very young" (Tschaikowsky himself was 37), whom he did not love, who was poor, and of meagre charm—"rather good-looking" was his phrase for her—and with whom he purposed to live only "as a devoted and grateful friend." But

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company

OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed.

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

Antonina Milioukow loved him "intensely," he relates, and had avowed her love; and so he made up his mind to marry her.

"The agonies I have endured . . . defy description," he wrote to his patron. "To live for thirty-seven years with an innate antipathy to matrimony, and then suddenly, by force of circumstances, to find oneself engaged to a woman with whom one is not in the least in love—is very painful."

The wedding took place July 18, 1877. In October, Tschaikowsky fled precipitately from his new home at Moscow " in a state bordering upon insanity." When his brother Anatol met him at the railroad station in St. Petersburg, Peter was shockingly distraught and his face was scarcely recognizable. He suffered a nervous collapse, and was unconscious for two days. His wife returned to her mother, and a permanent separation followed. It was an expensive indulgence in chivalry.

* * *

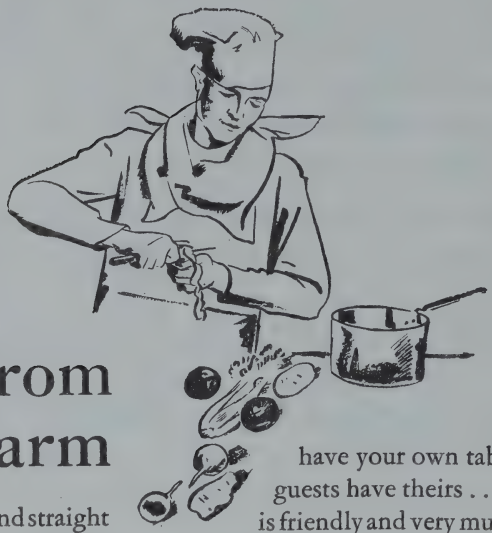
In these troubled and difficult months the F minor Symphony came into being. It was completed in the winter of 1877-78. "On none of my works for orchestra have I expended such love and devotion," he declared to Nadejda.

Tschaikowsky wrote Taneiew (April 8, 1878) that "of course" his symphony was programme-music—"I do not wish any symphonic work to emanate from me that has nothing to express, and consists merely of harmonies and a purposeless design of rhythms and modulations." Tschaikowsky avowed that his F minor Symphony was, "in reality, a reflection of Beethoven's Fifth; I have not copied his musical contents, only borrowed the central idea. . . . Let me add that there is not a single bar in this Fourth Symphony of mine . . . which is not an echo of my intimate spiritual life."

In the case of the Fourth Symphony, Tschaikowsky had the grace and wisdom to bequeath to us a detailed account of the significance of the music. To be sure, he committed this interpretation to the privacy of a letter written only for the sympathetic eye of Mrs. von Meck; but the letter is published in Modeste Tschaikowsky's Life of his brother, where it remains for the illumination of present and future commentators.

* * *

Fresh Vegetables?



»»Right from the Farm

Right from the farm, and straight to the kitchen door—all in a morning! And there among shining pots and pans and great ovens . . . with fruit and meat and butter and milk . . . those vegetables prepare for the Great Event—your dinner!

And your food will be just as well served as it deliciously prepared. Your own waitress, trained for three months before she enters the dining hall, quickly learns your likes and dislikes. The room is quiet, though quite large. You have your own table, as other guests have theirs . . . every one is friendly and very much at home.

As a matter of fact, most of the guests look upon Chalfonte-Haddon Hall in just that way—as home. They come down year after year—over week-ends, or for extended vacations. They soon seek out their favorite chairs . . . employees know them, and they know the employees . . . they find the atmosphere cultured and friendly . . . the rooms large and bright . . . the whole place abounding in little courtesies. In a word, they are comfortable.

Further information about Chalfonte-Haddon Hall is interestingly given in booklet form. We will be glad to mail a copy.

Chalfonte-Haddon Hall

ATLANTIC CITY **American Plan**

Leeds and Lippincott Company

The Symphony bears this dedication:

TO MY BEST FRIEND

and behind the phrase lies a singular story, too long to be retold in full in this place. The "best friend," Nadejda Filaretowna von Meck, was a rich widow who dwelt in Moscow. She was born in the village of Znamensk, in the government of Smolensk, February 10, 1831, and was thus nine years older than Tschaikowsky. When her husband, an engineer, died in 1876, she was left with eleven children and a very large fortune, although they had not always been rich. Modeste Tschaikowsky described her as "a proud and energetic woman, of strong convictions, with the mental balance and business capacity of a man; . . . a woman who despised all that was petty, commonplace, and conventional; . . . absolutely free from sentimentality in her relations with others, yet capable of deep feeling, and of being completely carried away by what was lofty and beautiful."

Mrs. von Meck greatly admired the music of Tschaikowsky. She made inquiries concerning his pecuniary status, and, when she learned that his means were small and that he was embarrassingly in debt, she sent him, in the summer of 1877, the sum of three thousand rubles. A correspondence had meanwhile begun between them—the first letter from Mrs. von Meck is dated December 30, 1876. She had given Tschaikowsky various small commissions to execute for her—transcriptions for violin and piano of certain of his works which she wished to have made; and for these she paid him liberal honoraria. In the autumn of 1877, she asked him, with many apologies, to permit her to settle on him an annual allowance of 6,000 rubles (about $3,000 then), in order that he might compose unhampered by material cares. "If I should want something from you," she wrote extenuatingly, "of course you would give it to me, is it not so? Very well, then, we cry quits. Do not interfere with my management of your domestic economy, Peter Ilyitch."

She insisted that they must never meet nor know one another personally. "The more you fascinate me," she wrote, "the more I shrink from knowing you." Tschaikowsky accepted the financial settlement, and respected Nadejda's wish concerning the limitations of their intercourse. "I can only serve you," wrote the composer, "by means of my music. Nadejda Filaretowna, every note which comes from my pen in future is dedicated to you!" They corresponded, frequently, at length, and with the deepest intellectual and spiritual intimacy; but they never met. "When they accidentally

Columbia-Kolster Viva-tonal — The Electric Reproducing Phonograph — "like life itself" — A triumph of sound reproduction and amplification.

Price $525

THE FINAL MIRACLE OF MUSIC

¶ This Viva-tonal Columbia instrument is nothing less than an absolute miracle. ¶ Place your hand upon the case—every fibre of the wood is vibrating—alive with music! Stand apart and shut your eyes—your whole body actually throbs with the impact of musical reality. You not only hear the music—you feel it. ¶ The element of superlative beauty is unmistakable—the beauty that pleases the eye no less than the new beauty that astounds the ear. ¶ Ask for Columbia Masterworks Catalog of Eighty-Seven Album Sets Comprising the Most Celebrated Works of the Great Composers.

H. ROYER SMITH COMPANY
10th and Walnut Streets

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.
11th and Market Streets

B. B. TODD
1306 Arch Street

C. J. HEPPE AND SONS
1117-19 Chestnut Street

Shubert Week—*Back to Melody*—Nov. 18-25
Organized by Columbia Phonograph Company

COLUMBIA

came face to face," writes Tschaikowsky's brother, Modeste, "they passed as total strangers. To the end of their days they never exchanged a word. . . ."

* * *

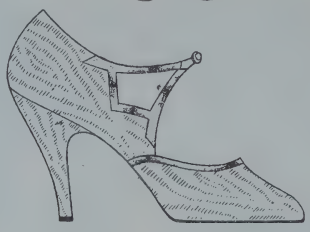
Their correspondence, which extended over thirteen years, was abruptly and lamentably ended. In December, 1890, Tschaikowsky received a letter from his patroness informing him that she was on the brink of ruin, and that she would be obliged to discontinue his allowance; this, despite the fact that she had more than once declared to him that, no matter what occurred, his annuity was assured to him for life. As it happened, this curtailment of his income did not gravely affect Tschaikowsky's pecuniary situation, for he had achieved prosperity with his increasing fame; but he suffered keen anxiety on his friend's account.

* * *

Not long after, it transpired that Mrs. von Meck's fortune was not seriously cut down, after all—a turn of events which, however, brought misery to the hyper-sensitive soul of Tschaikowsky. He persuaded himself that Mrs. von Meck's announcement had been merely "an excuse to get rid of him on the first opportunity"; that he had been mistaken in idealizing his relations with his "best friend"; that her allowance to him had long since ceased to be the outcome of a generous impulse. "Such were my relations with her," he wrote at this time to a friend, "that I never felt oppressed by her generous gifts; but now they weigh upon me in retrospect. My pride is hurt; my faith in her unfailing readiness to help me, and to make any sacrifice for my sake, is betrayed." He thought of returning to her in full the money she had settled upon him, but feared to mortify her. He endeavored, both frankly and by diplomatic guile, to renew their intercourse; but to no avail. She took no notice whatever of his attempts to resume their intimacy, either through letters or in response to overtures made by Tschaikowsky through acquaintances. He learned that she was ill of "a terrible nervous disease, which changed her relations not only to him, but to others." Yet no illness, no misfortune, it seemed to him, could, as he wrote, "change the sentiments which were expressed in [her] letters." . . . "I would sooner," he declared, "have believed that the earth could fail beneath me than that our relations could suffer change. But the inconceivable has happened, and all my ideas of human nature, all my

I. MILLER

INSTITUTION INTERNATIONALE



Second Glances!

At any function, the foot that wears a slipper by I. Miller is the foot that draws that admiring second glance!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

faith in the best of mankind, have been turned upside-down. My peace is broken, and the share of happiness that Fate has allotted me is embittered and spoiled."

* * *

Two years later, on his death-bed, her name was constantly and feverishly on his lips, "in an indignant or reproachful tone," says Modeste. " . . . In the broken phrases of his last delirium these words alone were intelligible to those around him."

Nadejda survived Tschaikowsky by only two months. She died in the following January, 1894.

* * *

Not only did Tschaikowsky dedicate his Fourth Symphony to his remarkable benefactress, but he speaks of it repeatedly in his correspondence with her as "our" symphony. "May this music, which is so intimately associated with the thought of you," he wrote to her in November, 1877, "speak to you and tell you that I love you with all my heart and soul, O my best and incomparable friend!"

Writing to her from Florence, in March, 1878, he said: "For our symphony it is possible to express the contents in words, and I will tell you, but you only, the significance of the entire work, as well as of its different movements. Naturally, though, I can do this only on broad and general lines."

* * *

We append Tschaikowsky's interpretation of the meaning of the symphony, an exposition which is here somewhat condensed:

I.

(*Andante sostenuto; Moderato con anima*)

"The Introduction is the kernel of the entire symphony [Tschaikowsky quotes here the opening theme—the ominous and draconian phrase for horns and bassoons]. This is Fate, the sombre power which prevents the desire for happiness from reaching its goal . . . a force which, like the sword of Damocles, hangs perpetually over our heads. This force is inescapable and invincible. There is no other course but to submit and inwardly lament [Tschaikowsky quotes here the dolorous first theme for violins and 'cellos—*Moderato con anima* (*in movimento di valse*)—which begins the main body of the movement].

"The feeling of depression and hopelessness grows stronger and stronger. Would it not be better to turn away from reality and lull one's self in dreams? [the counter-theme for clarinet—*Moderato assai, quasi andante*—is quoted in

The Blum Store

chestnut at thirteenth

southland modes

—

ensemble with reversible coat
$39.75

sunback tennis frock
$35

this association]. O joy! A sweet and tender dream enfolds me. A serene and radiant presence leads me on [Second theme: flutes and oboes, *cantabile*]. Deeper and deeper the soul is sunk in dreams. All that was dark and joyless is forgotten. . . .

"No—these are but dreams; roughly we are awakened by Fate. Thus we see that life is only an everlasting alternation of sombre reality and fugitive dreams of happiness. Something like this is the program of the first movement.

II.

(*Andantino in modo di canzona*)

"The second movement shows suffering in another stage. It is a feeling of melancholy such as fills one when sitting alone at home, exhausted by work; the book has slipped from one's hand; a swarm of memories fills the mind. How sad to think that so much has been, so much is gone! And yet it is sweet to think of the days of one's youth. We regret the past, yet we have neither the courage nor the desire to begin life anew. We are weary of existence. We would fain rest awhile, recalling happy hours when our young blood pulsed warm through our veins and life brought satisfaction. We remember irreparable loss. But these things are far away. It is sad, yet sweet, to lose ourselves in the past.

III.

(*Scherzo: Pizzicato ostinato; Allegro*)

"No definite feelings find expression in the third movement. These are capricious arabesques, intangible figures which flit through the fancy as if one had drunk wine and were exhilarated. The mood is neither sad nor joyful. We think of nothing, but give free rein to the fancy, which humors itself in evolving the most singular patterns. Suddenly there arises the memory of a drunken peasant and a ribald song. . . . Military music passes in the distance.—Such are the disconnected images which flit through the brain as one sinks into slumber. They have nothing to do with reality; they are incomprehensible, bizarre, fragmentary.

IV.

(*Finale: Allegro con fuoco*)

"Fourth movement. If you can find no pleasures in yourself, look about you. Mix with the people. Observe that the multitude understands how to be merry, how to surrender itself to gayety. A popular festival is depicted. Scarcely have you forgotten yourself, scarcely have you had time to lose yourself in contemplation of the joy of others, when unwearying Fate again announces its presence. But the multitude pays no heed to you. It does not even spare you a glance, nor note that you are lonely and sad. How merry they all are! And do you still say that the world is steeped in grief? Nay, there is such a thing as joy—simple, vigorous, primitive joy. Rejoice in the happiness of others, and it will still be possible for you to live.

"I can tell you no more, dear friend, about the symphony."

While You Are Enjoying The Orchestra–

—the burglar may be making off with the valuables you left "safe" at home—or fire may be destroying them.

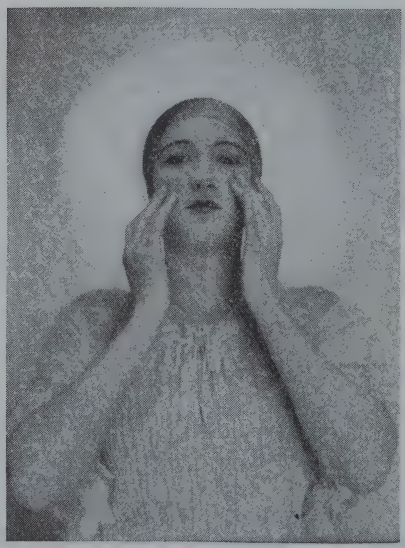
But you can put them beyond the possibility of both these risks—in our conveniently located Safe Deposit Vaults.

Boxes range from $5 to $250 a year; there are 35 coupon rooms where you can review the contents of your box in comfort and privacy.

Main Office:
Broad—Chestnut
—Sansom

The
Real Estate-
Land Title &
Trust Company
WORLD'S OLDEST TITLE COMPANY

Downtown Office:
517 Chestnut
Street



When you use Elizabeth Arden's Preparations according to the methods carefully evolved by Miss Arden herself, the health and clear beauty of your skin are as assured as if you were working under Miss Arden's personal supervision.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for appointment
RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*
673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
January 4
At Two-Thirty

Next Week's Program

Saturday
January 5
At Eight-Twenty

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*
OSSIP GABRILOWITSCH, *Guest Conductor*

WEBER — Overture, "Der Freischutz"

SCHUMANN — Symphony No 1, in B flat

I. Andante un poco maestoso. Allegro molto vivace.
II. Larghetto.
III. Scherzo. Molto vivace.
IV. Finale. Allegro animato e gracioso.

MALIPIERO — "San Francesco d'Assisi" (Symphonic Fragments)

I. Prelude
II. The Sermon to the Birds
III. The Supper of St. Francis and St. Claire
IV. The Death of St. Francis

(First Performance in America)

BORODIN — "In the Steppes of Central Asia"

BORODIN — Oriental Dances from "Prince Igor"

This program will end approximately at 4.00 P. M. on Friday and 10.00 P. M. on Saturday.

NOTICE

The doors of the auditorium will be closed at the beginning of the concerts and will not be opened for admission to latecomers until the regular intermission, after which the doors will again be closed until the end of the concert.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY *Afternoons at 2.30*	SATURDAY *Evenings at 8.15*	MONDAY *Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 24 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Jan. 25-26	OSSIP GABRILOWITSCH
Feb. 1-2-4	BERNARDINO MOLINARI
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS*

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Vladimir Horowitz, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.45, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

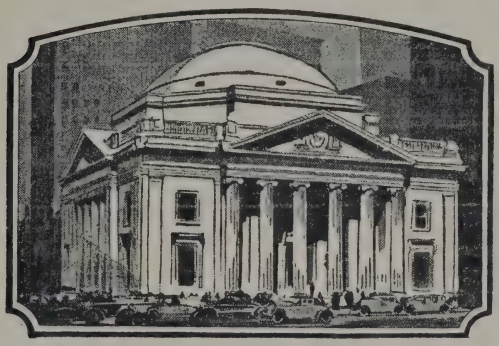
BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.

When Even The Soundest Investments Show A Loss

One of a Series of Informative Advertisements Dealing with Financial Subjects—Issued by Girard Trust Company



Chartered 1836

THE selection of a safe and profitable investment is by no means an easy matter. So many factors must be taken into consideration and so intimate a knowledge of the investment market is necessary, that the investment of funds has long been recognized as a task calling for highly specialized knowledge.

However, even after funds have been well invested, only by constant vigilance can we guard ourselves against possible losses.

Let us cite a case in point.

A capable business man, serving as Executor and Trustee of an estate, was obliged to be out of town from time to time for considerable periods.

The estate owned stock in a large corporation whose assets were segregated by court order. Failure to take advantage of the terms of this order within the specified time resulted in a loss of $43,000 on this one investment.

Had a Trust Company been managing the estate instead of an *individual* trustee, such a loss could scarcely have occurred. One of its daily routine duties is the checking up of any changes in status of securities owned by estates in its care.

The business man, more than anyone else, will appreciate the value of a Trust Company Executor or Trustee with whom "investments" is a principal business, not a side issue.

A booklet outlining the advantages and economies of Trust Company management of estates will be mailed on request

GIRARD TRUST COMPANY

BROAD AND CHESTNUT STREETS · · PHILADELPHIA

J. E. CALDWELL & CO.

CHESTNUT STREET AT JUNIPER

Critically Selected
Caldwell Diamonds

Each individual gem, whether large or small, is subjected to the most rigid examination by the experts of this house. To be accepted, it must conform to the highest standards of quality, beauty and brilliance.

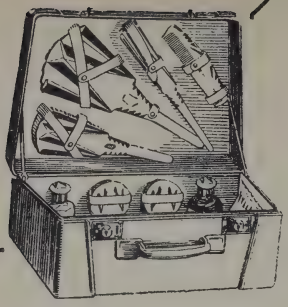
JEWELRY · SILVERWARE · WATCHES · STATIONERY

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
JANUARY 4-5



Style Illustrated $100

Shadowtone

Fashioned in Modern Art and Staple Designs
Six Beautiful Colors
In Pastel and Subdued Tones
Fittings designed in the modern trend — strikingly original and exclusive with us.

Bains LUGGAGE THAT LASTS

1028 Chestnut St. —— 1516 Chestnut St.

The Newman Galleries
1732 Chestnut Street
ETCHINGS–MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.
BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686
HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
LAMP SHADES
Old Glass Lamps and Bottles
206 S. CAMAC ST.
Special Order Service

---and books?
emma feldman
book & art shop
1232 locust street

A Monthly Income for Your Wife

Don't burden her with the dangers and responsibility of investing or reinvesting all of your estate. We have an unbeatable plan for paying her a lifelong monthly income—safe, sure, regular, and a satisfying return on your investment. Has other advantages also. Adopt this plan, and, after you have gone, nothing and nobody can take any portion of this income from her. *Send for booklet entitled, "Nailed Down Tight."*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square Founded 1847 Philadelphia, Pa.

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

Regarding Diamonds

For Beauty and Investment Value

Diamonds vary so much in quality that the prospective purchaser is often unable to wisely make selection.

The minutest difference in color, cutting, proportion, brilliancy and perfection affects the value and should govern the price.

When a diamond is cut too thick, it is lumpy and lacks brilliancy—if cut too thin, it is glassy, thereby reducing its radiance and value.

Polished Girdle Diamonds, the only diamonds sold by this Establishment, are universally noted for supreme Quality, blue white color, most brilliant of all cuttings, accurate proportion and absolute perfection.

These marvelous diamonds are obtainable only from this Establishment and cost no more than stones of ordinary cutting.

This Establishment values the reputation of five generations of diamond supremacy.

The Barclay

RITTENHOUSE SQUARE EAST

HARRY TAIT—MANAGING DIRECTOR

Announcing

A Twenty-one Story Apartment House and Residential Hotel

to be sold on the

100% Cooperative Plan

Early applicants may have Apartments of any number of rooms Housekeeping or Non-Housekeeping

Plans together with book describing the Apartments will be sent to those interested on application to the selling agent or your own broker

Selling Agent
Brown, Wheelock: Harris, Vought & Co., Inc.
1722 Rittenhouse Street, Philadelphia

Philharmonic-Symphony Society
OF NEW YORK

WILLEM MENGELBERG, *Conductor*

Third
Subscription Concert

Monday Evening
JANUARY 7
at 8.15 o'clock

Academy of Music

PROGRAM

J. C. BACH	Sinfonia-Overture
MOZART	Symphony in E flat major
BEETHOVEN	Symphony No. 7

The Steinway is the Official Piano of the Philharmonic-Symphony Society

Tickets at Heppe's (George T. Haly), 1119 Chestnut St.

CONCERT MANAGEMENT ARTHUR JUDSON

Packard Building
Philadelphia

Steinway Hall
New York

DUNNING SYSTEM OF IMPROVED MUSIC STUDY
Carre Louise Dunning, Originator
8 West 40th St., New York City
834 South Plymouth Blvd., Los Angeles, Calif.

The Greatest Musical Event in New York City in the past several decades was the playing of a ten-year old Dunning pupil with the New York Philharmonic Orchestra, March 20, 1926. The child had only studied one year and eight months. She played Le Carnaval des Animanx, by Saint-Saens. The piece is twenty-three pages long; she memorized it in three weeks. If you have any plan for teaching that can bring such results in that length of time, then you do not need the Dunning System. If you have not, then you do. Members of these prominent families have had the benefit of the Dunning System: Astors, Vanderbilt, J. Innesley Blair, George F. Baker, Duchess of Torlonia, Bradley Martin, Sir Edgar Guest, J. Pierpont Morgan, Roland Harriman, Gloria Caruso, F. W. Woolworth.

Faculty of Normal Teachers' Classes Held in These Cities

Katharine M. Arnold, 93 Madison St., Tiffin, Ohio; Allie E. Barcus, 1006 College St., Fort Worth, Texas; Elizette R. Barlow, Box 1244, St. Petersburg, Fla.; Catherine G. Bird, 658 Collingwood Ave., Detroit, Mich.; Grace A. Bryant, 201 10th Ave. N., Twin Falls, Idaho; Mrs. Jean Warren Carrick, 160 E. 68th St., Portland, Ore.; Dora A. Chase, 345 Clinton Ave., Brooklyn, N. Y.; Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; Beatrice S. Eikel, Kidd-Key College, Sherman, Texas; Ida Gardner, 17 E. 6th St., Tulsa, Okla.; Gladys M. Glenn, 1217 Bowie St., Amarillo, Texas; Florence E. Grasle, Michigan State Institute of Music, Lansing, Mich.; Harriet Bacon MacDonald, 6010 Belmont Ave., Dallas, Texas; Kate Dell Marden, 61 N. 16th St., Portland, Ore.; Mrs. W. P. Mason, 302 Mid. City Bank Bldg., Chicago, Ill.; Laud G. Phippen, 3435 Asbury Ave., Dallas, Texas; Ellie I. Prince, 4106 Forest Hill Ave., Richmond, Va.; Virginia Ryan, 1070 Madison Ave., New York City; Stella H. Seymour, 1219 Garden St., San Antonio, Texas; Gertrude Thompson, 508 W. Coal St., Albuquerque, N. M.; Isobel M. Tone, 626 Catalina St., Los Angeles, Calif.; Mrs. H. R. Watkins, 124 E. 11th St., Oklahoma City, Okla.

Decorate with Artistic Lighting Equipment

Quaint
Lighting Fixtures & Lamps
THE
HORN & BRANNEN MFG CO.
Retail Sales Room
427-433 N. Broad Street

La Bottega Mediterranea

334 Allen's Lane, Mount Airy
One block west of Allen's Lane Station

European and North African
hand-tooled leather,
pottery,
brass,
linens,
jewelry,
antique furniture

ELSA and DOROTHY McCAUSLAN

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS

PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Fourteenth Pair of Concerts

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
JANUARY 4, at 2.30

SATURDAY EVENING
JANUARY 5, at 8.20

1928-1929

NAN DUSKIN'S
OWN STORE

frocks
ensembles
wraps
. . . for town travel and southern resort.

126 So Eighteenth St
COR SANSOM

XVII-XVIII CENTURY ENGLISH FURNITURE

CONTEMPORARY PEWTER
SHEFFIELD PLATE . . SILVER
GLASS . . . . . PORCELAIN

ALFRED BULLARD
1925 MANNING STREET
SOUTH RITTENHOUSE SQUARE

Visit
the Salons of
Helena Rubinstein
for a Beauty Analysis

HELENA RUBINSTEIN studies your individuality and offers detailed advice on home treatments and the art of personality make-up.

Benefit by Helena Rubinstein's knowledge of the science and the art of beauty. Her world renowned treatments spell the banishment of crow's-feet, wrinkles, double chin, large pores and blackheads. Her cosmetic masterpieces accent your beauty to the point of perfection!

Even one Helena Rubinstein treatment, plus regular home treatments, will yield you long-lasting beauty and youthfulness.

For the harmonious perfection of your Beauty's ensemble, come to the Salons de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

For appointment telephone Pennypacker 2028

Helena Rubinstein
PARIS LONDON
254 S. 16th St., Philadelphia

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

EDNA PHILLIPS, *in charge of Harp Department*

VIOLIN · HARMONY · COUNTERPOINT · COMPOSITION

WM. F. HAPPICH

1520 Chestnut Street

ALFRED SEYDEN — *Violinist*

Studio: 508 Presser Building

Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman, *Managing Director*

216 SOUTH 20th STREET

Locust 1877

G. RUSSELL STRAUSS

TEACHER of SINGING

BARYTONE

1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART

BEN STAD, Director

44th at Chestnut Street
EVERGREEN 3959

THE STERNBERG SCHOOL OF MUSIC

Constantin von Sternberg, *Founder*

Rittenhouse 3634 — *Thirty-ninth Season* — 30 South 21st Street

Rittenhouse School of Music

265 South Nineteenth Street
Hermione Montanye, Director

PHILIP H. GOEPP

Instruction on two pianos privately or in class

Studio: 20 S. 21st Street

SUTOR SCHOOL of Music

Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Both Studios are equipped with a Visuola.

Bell Phone, Spruce 6405

MISS PINAUD

Specialists in Electrolysis

Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only

712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

WINIFRED ATKINSON

PIANIST

1716 Chestnut St. — Locust 4980

Faculty: The Philadelphia Conservatory

Candle Cottage Antiques

A. I. R. MacCain

338 ALLEN LANE

Mt. Airy — Philadelphia

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President,* 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President,* 811 Packard Building
Mrs. Charles W. Henry, *Vice-President,* Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary,* Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary,* 2116 Pine Street
Mrs. George Henderson, *Treasurer,* 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John Cadwalader
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. James D. Winsor, Jr

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President,* Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President,* 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President,* School Lane, Germantown
Miss Rossmassler, *Recording Secretary,* Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.,* 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer,* Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

SCHOOL OF MUSIC

of Temple University

1521 Locust Street, Philadelphia, Pa.

Thaddeus Rich, Mus. Doc., Dean — E. F. Ulrich, Associate Dean

Special Announcement
Complete Harmony Course In Ten Lectures

The School of Music of Temple University has engaged Professor Gies, a pupil of Max Reger, and former Director of the Musik Akademie in Heidelberg, Germany, to teach the modern system of Harmony, as it was taught by the great composer, Max Reger (1873-1916).

This system is in opposition to the old-fashioned methods which fill a great number of Harmony books. Ten lectures will be sufficient to teach the entire system, according to Professor Gies, who taught this system successfully at Heidelberg.

Every musician should take advantage of the opportunity offered by this course while Professor Gies is available. No previous knowledge of Harmony is required.

The tuition fee for the entire course is $10.00 payable in advance.

For particulars regarding the class now forming, apply at the office, 1521 Locust Street, as soon as possible. (Phone, Stevenson 7603.)

First Lecture, Friday, January 11th, at 6 o'clock

ZOFIA NAIMSKA

Concert Pianist and Teacher

Opened her Studios in
PHILADELPHIA AND NEW YORK
Four Years with Leschetizky

"Not only an excellent pianist but most capable by reason of her talent and musical intelligence to teach her art with the greatest success." —*(Signed) Prof. Th. Leschetizky*

"A really high class artist. Eminently qualified to teach."
—*I. I. Paderewski*

Write or Phone to:

Farr Rucker, 2022 Walnut St., Philadelphia — Tel. Spruce 5056
Z. Naimska, 445 Riverside Drive, N. Y. City, — Tel. 7669 Cathedral

Green Parrot Tea Room

314 South Smedley Street
Between 16th & 17th—Spruce & Pine

LUNCHEONS TEAS DINNERS
Open Sunday, 5 to 7 o'clock
Bell Phone, Pennypacker 6620

THE PEASANT SHOP

EUROPEAN PEASANT CRAFT
ANTIQUE & MODERN

126 So. 17 STREET PHILADELPHIA

NEETER-BAREND CO.

Dealers in

Highgrade String Instruments and Bows

804 Pine Street, Philadelphia, Pa.
Phone Walnut 4627

432-83rd Street, Brooklyn, N. Y.
Phone Shore Rd. 1577

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Charles P. Blinn
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllys K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Miss Anna Katharine Stimson
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

Directors

Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirz

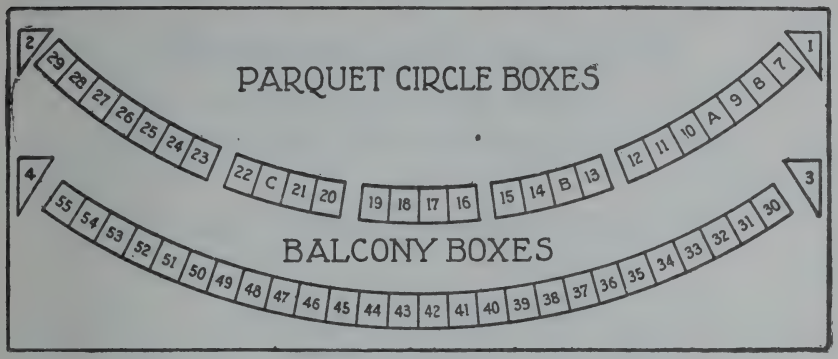
a Superlative of Elegance

THE ERMINE WRAP

HOUSE *of* WENGER

1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Thomas Leaming
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

The Philadelphia Chamber String Simfonietta

FABIEN SEVITZKY, Conductor
DR. LEOPOLD STOKOWSKI, Honorary Member

1928—THIRD SEASON—1929

Second Concert

in Series of Three

Ballroom of the Bellevue-Stratford

Wednesday Evening, January 9, at 8.30

PROGRAM

BACH	Overture-Suite in G minor
BACH	Concerto in C minor, for Two Pianos
	MME. RENEE LONGY-MIQUELLE and HORACE ALWYNE
BACH	Adagio from Toccata in C major Giant Fugue

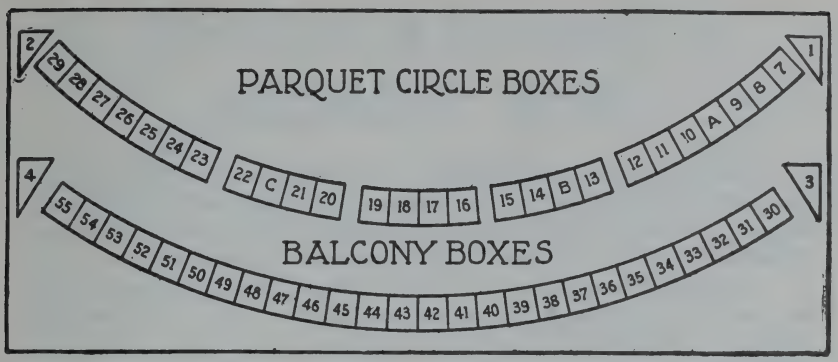
KREIN	Elegie
SCHREKER	Intermezzo
MC COLLIN	Scherzo
SZOSTAKOWICZ	Prelude and Scherzo

STEINWAY PIANO VICTOR RECORDS

Tickets $2.00; at Heppe's (George T. Haly), 1119 Chestnut St.

CONCERT MANAGEMENT ARTHUR JUDSON
Steinway Hall, New York — Packard Building, Philadelphia

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Thos. Raeburn White
19 Mr. Edward W. Bok
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mr. & Mrs. Leander C. Claflin
Mr. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

COMPARATIVE FUR PRICES

"Reductions" and "Sales" are terms used so freely for furs—often when they are not actually supported by the facts, that we wish to explain that Ferber fur prices are as low as advertised "sale" prices on furs of the same quality.

An establishment of our reputation and prestige is not obliged to resort to sensational methods to attract the attention of a clientele interested in quality and value above all things.

Our furs are quality for quality, now no higher in price than "Sale" merchandise.

Jacques Ferber
Furs

1708 WALNUT STREET

Pauline Herman
IMPORTER

WALNUT AT 19TH RITTENHOUSE PLAZA

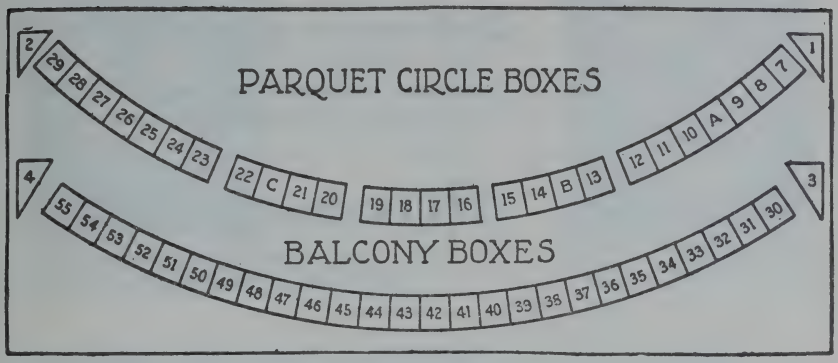
Now Showing

HATS

for the

Winter Resort Season

The List of Box Holders for 1928-1929



MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory

LIVE in the heart of Philadelphia and still be far away from the noise of traffic—city dust and inconveniences. You can do that very thing in the modern twenty-two story

Rittenhouse-Plaza
APARTMENTS

N. W. Cor. Walnut and 19th Streets

Inspect our beautiful display apartments—with central refrigeration—incinerators—and every last-minute convenience and refinement

Six rooms—3 baths Eight rooms—4 baths

Our representative on premises
MASTBAUM BROTHERS & FLEISHER
1424 S. Penn Square

Mitchell Fletcher Co.
Delicious Coffees 39c to 70c Lb.
PHILADELPHIA—WAYNE—ATLANTIC CITY

SHUT-IN-SHOP
SHUT-IN-CRAFT
Initials Embroidered
Jigsaw Puzzles Cards
35 South 19th Street

Rittenhouse 4985
OTTO KELLER
Own Make Ice Cream
. . Cakes, Pastry and Candy . .
218 South 20th Street
Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE
We Deliver Anywhere
Penn Athletic Club
LOCUST AT EIGHTEENTH ST.
Philadelphia, Pa.
Telegraph Delivery Service
Bell, Pennypacker 1411

CAMPBELL-HICKIE
Negligees *Lingerie*
S. E. Cor. 17th and Walnut Sts.
Philadelphia

LEOPOLD STOKOWSKI
Conductor

Orchestra Personnel *for* 1928-1929

OSSIP GABRILOWITSCH
Guest Conductor

First Violins

Mischa Mischakoff
Concertmaster
Alfred Lorenz
Luigi Ferrara
Alexander J. Thiede
Alexander Zenker
Harry Aleinikoff
Dayton M. Henry
Israel Siekierka
Jacob Simkin
Yasha Kayaloff
Alexander Hilsberg
Grisha Monasevitch
Henry Schmidt
George Beimel
Kalman Smit
Joel Belov
Arthur B. Lipkin
Marius Thor

Second Violins

David Dubinsky
Irving Bancroft
John W. Molloy
A. Gorodetzky
David Cohen
Louis Fishzohn
Matthew J. Mueller
Domenico Bove
J. Savitt
M. Roth
Emil Kresse
S. Dabrowski
Schima Kaufman
Max Zalstein
Louis Gesensway
Andre Callot
David Madison
Louis Gabowitz

Violas

Samuel Lifschey
Sam Rosen
Henry J. Michaux
Amedee Vergnaud
David Epstein
Gustave A. Loeben
Maurice Kaplan
Edward Murray
Philip Neeter
Rudolph Engel
Gordon Kahn
Wm. S. Greenberg
Alexander Gray
Tibor Serly

Violoncellos

Willem van den Burg
William A. Schmidt
Isadore Gusikoff
B. Gusikoff
Milton Prinz
Adrian Siegel
Daniel Saidenberg
Sam Belenko
J. Sterin
John Gray
Morris Lewin
Karl Zeise

Basses

Anton Torello
A. Hase
Fabien Koussewitzky
Heinrich Wiemann
Vincent Lazzaro, Jr.
Max Strassenberger
Matyas Pauli
Louis Boehse
Mario Garaffoni
S. Siani

Harps

Vincent Fanelli, Jr.
F. Nicoletta

Flutes

W. M. Kincaid
Joseph La Monaca
John A. Fischer
Hans Schlegel

Oboes

Marcel Tabuteau
Edward Raho
Marcel J. Dandois
Louis Di Fulvio

Clarinets

Daniel Bonade
Lucien Cailliet
Paul Alemann
Jules J. Serpentini
Jules Cocozza
Louis Morris

Bassoons

Walter Guetter
John Fisnar
F. Del Negro
Herman Mueller

Horns

Anton Horner
Joseph Horner
Otto Henneberg
Albert Riese
Clarence Mayer
George Wardle
Alfred Zoellner
William Koch

Trumpets

Sol. Cohen
Sigmund Hering
Harold W. Rehrig
Rudolph Engel

Trombones

Gardell Simons
Paul P. Lotz
C. E. Gerhard
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

Philip A. Donatelli
Heinrich Wiemann

Tympani

Oscar Schwar
Emil Kresse

Battery

Benjamin Podemski
James Valerio

Celesta

Gustave A. Loeben

Euphonium

Heinrich Wiemann
Chas. A. Norato

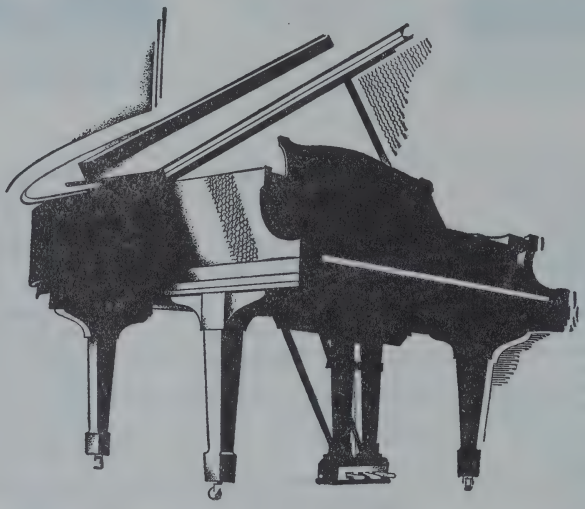
Librarian

Harry A. Wiegand

Orchestra Manager

David Dubinsky

THE STEINWAY YOU HAVE LONGED TO OWN IS WELL WITHIN YOUR REACH



IT COMES as a pleasant surprise to many people to learn that they can own a genuine Steinway—without delay, without financial strain, without inconvenience of any sort. It seems almost too good to be true! Yet thousands of people today own Steinways who thought they could not afford them.

The explanation is simply this: Steinways can now be had under a deferred payment plan which distributes the cost over a period of two years. And a 10% first payment places the instrument in your home *at once*. You can enjoy your Steinway *now*—and pay for it at your leisure.

This is news of real importance to music-lovers. It means that the loveliest and purest piano tone in the world can be theirs for a whole lifetime of enjoyment. It means all the difference between makeshift and permanence . . . between mediocrity and perfection. Select *your* instrument today!

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, *and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.*

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

FOURTEENTH PAIR

Friday Afternoon
January 4

Saturday Evening
January 5

1929

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR

OSSIP GABRILOWITSCH, GUEST CONDUCTOR

WEBER — Overture, "Der Freischütz"

SCHUMANN — Symphony No. 1, in B flat

I. Andante un poco maestoso. Allegro molto vivace.
II. Larghetto.
III. Scherzo. Molto vivace.
IV. Finale. Allegro animato e gracioso.

INTERMISSION

MALIPIERO — "San Francesco d'Assisi" (Symphonic Fragments)

Prelude—The Sermon to the Birds—The Supper of St. Francis and St. Claire—The Death of St. Francis

BORODIN — "In the Steppes of Central Asia"

BORODIN — Oriental Dances from "Prince Igor"

The Steinway is the Official Piano of The Philadelphia Orchestra

The outward expression of true gentility is largely a matter of manners and clothes. One's manners are in one's own hands, but it behooves a gentleman to select a tailor whose ability is beyond question.

Hughes & Muller have been tailors to the gentlemen of Philadelphia since 1848.

The new Spring and Summer materials are arriving constantly from England and Scotland.

HUGHES & MÜLLER

Established in 1848 at 338 High Street

1527 WALNUT STREET
PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building
S. E. Corner 15th and Chestnut Street
Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited.
Certificates of Deposit Issued. Trusts of All Kind Executed.
Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Overture to "Der Freischütz".....Carl Maria von Weber
(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

Weber began the composition of the Overture to *Der Freischütz* on Washington's Birthday, 1820; he finished it (and with it the whole opera—the Overture was written last)[1] on May 13th, praising God for its accomplishment; "to Him alone be the glory," he handsomely avowed in his diary. The first performance of the opera was at Berlin, on June 18th of the following year, 1821. Four years later it was given in New York, at the Park Theatre: March 2, 1825—and in English.

Weber confided to his diary, "in a few simple words," his pious gratification over the popular success of *Der Freischütz* at its première: "This evening *Der Freischütz* was given . . . in the Schauspielhaus with incredible enthusiasm. Overture and Bridesmaids' Song encored; out of seventeen pieces, fourteen loudly applauded. All went excellently well. I was called for, and went forward. . . . Plenty of garlands of flowers. *Soli Deo gloria.*" But some of the critics (ever the composite villain of the piece!) injected a sour note. It was asserted that the opera owed the greater part of its success to its "deviltry and fireworks"; that "the originality was often monstrous"; that "the characterization bordered on caricature." Tieck described the opera as "the most unmusical row that ever roared upon a stage." But "Weber spoke to the popular heart,[2] and its quick, responsive throb lifted him at once to the crest of the wave which soon deluged all Germany," wrote a later and more discerning commentator. "When the curtain fell on the last scene, a new chapter in German art had been opened."

The "chiefest of romantic operas" had sung itself into history as an epoch-making work. Richard Wagner, who was later to stand on Weber's shoulders (after appreciatively emptying his pockets) was then a lad of eight; Schumann was not yet in his teens; and Brahms was inventing cross-rhythms in the Kingdom of the Future. But Beethoven, brooding over his Solemn Mass, had lived all but six years of his life, and Schubert all but seven. The Heavenly Maid was doing as well as could be expected.

* * *

The Overture to *Der Freischütz* was first performed in public (eight months in advance of the première of the opera itself) at Copenhagen, October 8, 1820, under the direction of the composer. Weber was touring Denmark at the time, acquiring golden snuff-boxes from Royalty and falling gaily in love with the local Queen—as he wrote blithely to his "darling Caroline." He found the Queen "charming"; but the presented snuff-box seems to have been received with modified rapture, for it is somewhat coldly referred to by Weber's son Max in his biography of his father. "It might be sup-

[1] The Opera was begun in July, 1817.

[2] Mr. W. F. Apthorp (in *The Opera Past and Present*) attributes part of the success of *Der Freischütz* to its *Spieloper* form, and part to "the homelike quality of the legend on which the text was based" and "the general sylvan atmosphere of both text and music." "The average German," he adds, "can be brought to the verge of tears by the mere mention of the word *Wald.*"

OSSIP GABRILOWITSCH

Renowned Pianist and Conductor

Will Play for You a Masterpiece of Robert Schumann

With the assistance of the world-famous Flonzaley Quartet, Gabrilowitsch plays the beautiful Schumann *Quintet in E Flat Major*. This is the composition upon which the European fame of Schumann is chiefly founded. It is not a frequently performed concert selection in this country . . . which is all the more reason why Philadelphia Orchestra audiences will leap at the opportunity of hearing it played by artists of such great reputation.

The *Quintet* was composed by Schumann during that happy period of his life following his marriage in 1840 to Clara Wieck. The composer had difficulty in finding a publisher for this particular work, however, in spite of the beautiful first performance of it —from manuscript—with Clara Wieck Schumann taking the piano part. From the first ringing chords to its very end, the *Quintet* is definitely the music of life and joy. It is the expression of a soul that, after years of groping, had achieved its goal . . . the ecstasy of a man who had lived more than thirty years and yet was just beginning to live. This is the feeling that pours from the *Quintet* . . . melodiously . . . charmingly.

Now you are witnessing the musicianship of Gabrilowitsch as a conductor of Schumann. You should also hear him personally interpret the music of that composer. To do this you have only to play for yourself the superb Orthophonic Victor Records of the *E Flat Major Quintet* which this master-pianist has made in conjunction with the most famous of String Quartets, the renowned Flonzaleys. Through this splendid recorded music, these artists are at your disposal to play the Schumann masterpiece for you whenever you wish.

posed," he remarks, "that a more direct pecuniary recompense would have pleased Weber better." And Weber wrote to his Caroline: "It is a fine affair, certainly; but what am I to do with all this sort of thing?"

The concert that was rewarded by a snuff-box took place at court, October 4th, four days before the public one. Max Maria von Weber, in his biography of his father, says nothing, oddly enough, about the performance of the *Freischütz Overture* at the public concert of October 8th.

* * *

The *Freischütz* Overture was pinnacled by Berlioz in a rhapsodic tribute. "No one dreams of disputing its pre-eminence," he declared in *A Travers Chants*. He was moved especially by that episode in the Overture which he seems to have regarded as the summit of its inspiration, where one hears "the dreamy phrase of the clarinet, accompanied by a tremolo of stringed instruments in the midst of the Allegro of the Overture" [the first part of the second subject, in E-flat major, sixty measures after the beginning of the *Molto vivace* section]. "Does this not depict the lonely maiden, the forester's fair betrothed, who, raising her eyes to heaven, mingles her tender lament with the noise of the dark woods agitated by the storm? O Weber!!" Even today, when our response to the unbridled emotionalism of such critical rhapsodizing has become a bit languid, Berlioz's enthusiasm seems fully warranted by the melancholy beauty of that particular passage in the *Freischütz* Overture.

Symphony No. 1, in B-flat major, Op. 38.....Robert Schumann
(Born at Zwickau in Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856.)

"Within the last few days," wrote Schumann to his friend Wenzel[3] early in 1841,[4] "I have completed, at least in outline, a labor which kept me in a state of bliss, but also exhausted me. Think of it! A whole symphony—and moreover, a Spring symphony! I can myself scarcely believe it is finished. The filling out of the score remains to be done. Think of the labor which that involves, and help your Schumann."

In the following year (November 23, 1842) he wrote to Spohr: "I composed the Symphony toward the end of the winter of 1841, under the impulse of that vernal ardor which carries away man even at the most advanced age, and seizes upon him anew every year. I did not aim to describe or portray; but I do believe that the season in which the symphony originated has influenced its form and made it what it is."

Schumann sent a more explicit commentary to Wilhelm Taubert, who was to produce the Symphony in Berlin. "I should be pleased [he wrote in a letter dated January 10, 1843] if you could imbue your orchestra with something of the mood of Springtime. This I had particularly in mind when I wrote the symphony in February, 1841. I should like to have the very opening trumpet call sound as if it came from on high like a summons to awakening. By

[3] E. F. Wenzel, Schumann's associate on the *Neue Zeitschrift für Musik*.
[4] The letter is undated, but is supposed to have been written in January.

Collecting Records . . . . .

is an interesting and fascinating hobby. A Record Library of the World's Music is just as important as a well stocked library of the world's literature.

In England, for years, the collecting of Phonograph Records has been receiving the attention of the discerning and recently in Amercia many splendid private libraries have been started,

Through our Imported Record Department we have aided collectors throughout the world. Our catalogues of Imported Recordings will be mailed gratis upon request.

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Pequignot

Jewels

908-09-10-11
Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3
Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

what follows the introduction I might then suggest how on all sides the green leaves are sprouting, perhaps how a butterfly appears, and by the Allegro how gradually everything that belongs to Spring bursts forth. But these are fancies which occurred to me after I had completed the work. Regarding the last movement, however, I would say that I imagined it to represent the departure of Spring, and would like to have it played in a manner not too frivolous."

* * *

But Schumann did not publicly avow the true source of his inspiration in composing this symphony. In October, 1842, he sent a portrait of himself to his friend Adolph Böttger (1815-1870), accompanied by an inscription consisting of the opening measures of the symphony (the phrase for horns and trumpets), with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger. To the poet, in remembrance of Robert Schumann."

According to Böttger, this is the poem that stimulated Schumann's fancy:

Du Geist der Wolke, trüb' und schwer,
Fliegst drohend über Land und Meer.
Dein grauer Schleier deckt im Nu
Des Himmels klares Auge zu.
Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern!
Du Geist der Wolke, trüb' und feucht,
Was hast Du all' mein Glück verscheucht,
Was rufst Du, Thränen in's Gesicht,
Und Schatten in der Seele Licht?
O wende, wende Deinen Lauf—
Im Thale blüht der Frühling auf!

These stanzas have been translated into prose (we do not know by whom) as follows:

"Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy gray veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course—In the valley blooms the spring!"

* * *

It is the opinion of Professor Niecks that the last line of the poem ["In the valley blooms the Spring"] might have been taken by Schumann as his special point of departure; for the poem as a whole is scarcely jubilant in spirit. Nieck's view is corroborated by one who knew the poet Böttger, and who communicated some first-hand and illuminating comments on this subject to Mr. Philip Hale for his Boston Symphony Orchestra program-notes, to which we are indebted for the following quotations [the late John Kautz, pianist and teacher, of Albany, was Mr. Hale's informant]:

Pondering the above inspirational poem [Böttger's], the unsophisticated reader, noting its sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connection with the origin of a musical work so seemingly foreign in spirit, so sunny, buoyant, and optimistic, as is the Schumann Symphony in B-flat. But, if the reader will carefully note the last line, "Im Thale blüht der Frühling auf!" he will be given the key that will dispel all his mystification. The symphony is the apotheosis of Spring, and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more enduring ones. It will live henceforward as the Spring Sym-

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company

OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed,

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

phony. Why Schumann should have chosen the symphonic rather than some other form, in giving utterance to his ideas, remains unexplained. It is known that even to a later time he adhered to, and repeatedly expressed, the opinion that nothing new could any more be evolved out of the sonata (symphony) or overture form. Even as late as 1832 he went so far as to ask, in a letter to the critic Rellstab, in Berlin, "Why should there not be an opera without words?" . . .

Adolf Böttger, during the early part of his career, was one of the leading spirits in the literary and musical circles of Leipzig, and was in close friendly relations with Liszt, Schumann, Mendelssohn, Hiller and Gade. He had known Wagner from boyhood up, and had attended both the gymnasium and university with him; but their artistic tendencies diverged later on, and they became estranged. Böttger, like the rest of his Leipzig brethren, failed to realize Wagner's towering genius. When in a reminiscent mood, his conversation was full of interesting experiences. Thus, he once mentioned—what must now seem surprising—that Schumann frequently expressed his disapprobation of Madame Clara Schumann's conception of his piano works. As partially confirmatory of this, there is at least one letter extant in which Schumann admonished her to play certain of his pieces "just twice again as slow." In another letter he warns her against her impetuosity in playing his music.

* * *

Mr. Kautz told Mr. Hale that Schumann's failure to allude in his letters to "the true origin of his symphony" might be explained by his "habitual taciturnity, his secretiveness, and the suspiciousness with which he regarded nearly all his associates."

Berthold Litzmann in his *Clara Schumann* declares that the four movements of the B-flat symphony, according to Schumann's original intention, were to have had these mottoes: *"Frühlingsbeginn* ("Spring's Beginning"), *Abend* ("Evening"), *Frohe Gespielen* ("Joyful Playing"), *Voller Frühling* ("Full Spring").

Clara Schumann, in the diary kept jointly by herself and her husband, wrote on January 25, 1841: "Robert has nearly finished his symphony; it was composed chiefly at night. He calls it 'Spring Symphony.' A Spring poem by . . . gave him the first impulse toward composition." Böttger's name is omitted from the above sentence in the diary. Taciturnity in the Schumann household was evidently a family trait. * * *

The B-flat symphony was first performed in public under Mendelssohn's direction in the Gewandhaus, Leipsic, March 31, 1841.

Schumann, like Haydn in his "Military" Symphony and Beethoven in his Ninth, invited that *fille de joie* of the orchestral company, the Triangle, to his symphonic gathering—a fact which Hanslick may have forgotten when he rebuked Liszt for a similar impropriety in his E-flat piano concerto.

"San Francesco d'Assisi" (Symphonic Fragments),
G. Francesco Malipiero
(Born at Venice, March 18, 1882.)

This is a series of four orchestral excerpts drawn from the music of Malipiero's cantata for solo baritone, chorus, and orchestra, *San Francesco d'Assisi.* In this "mistero," as he calls it, the Venetian composer has chosen salient events from the life of St. Francis, not for musico-historical description, but for the sake of recreating the figure of the Saint "in a few condensed and concentrated moments such as only music could express." The cantata traverses, after a

Fresh Vegetables?

»»Right from the FARM

Right from the farm, and straight to the kitchen door—all in a morning! And there among shining pots and pans and great ovens . . . with fruit and meat and butter and milk . . . those vegetables prepare for the Great Event—your dinner!

And your food will be just as well served as it deliciously prepared. Your own waitress, trained for three months before she enters the dining hall, quickly learns your likes and dislikes. The room is quiet, though quite large. You have your own table, as other guests have theirs . . . every one is friendly and very much at home.

As a matter of fact, most of the guests look upon Chalfonte-Haddon Hall in just that way—as home. They come down year after year—over week-ends, or for extended vacations. They soon seek out their favorite chairs . . . employees know them, and they know the employees . . . they find the atmosphere cultured and friendly . . . the rooms large and bright . . . the whole place abounding in little courtesies. In a word, they are comfortable.

* * *

Further information about Chalfonte-Haddon Hall is interestingly given in booklet form. We will be glad to mail a copy.

CHALFONTE-HADDON HALL

ATLANTIC CITY AMERICAN PLAN

Leeds and Lippincott Company

Prelude, the gathering of the disciples, with St. Francis' hymn in praise of poverty and the comments of his companions, the sermon to the birds, the supper with his friend, St. Claire, and his death to the accompaniment of the Canticle to the Sun, sung, in the cantata, by the chorus of his disciples.

The cantata was completed in the Spring of 1921, at Parma, and its first performance anywhere was at a concert of the Schola Cantorum in New York, under the direction of Kurt Schindler, March 29, 1922. For that occasion, the composer sent to Mr. Schindler this illuminating commentary on his work:

"For years I had thought of a musical interpretation of St. Francesco of Assisi, because the personality of this Saint is so musical in itself, that one had only to cull it. The four tableaux which I chose involve a scenic realization which corresponds to my point of view about the musical stage: for I have always thought that a realistic subject (even if one represents themes taken from history in the *chevaleresque genre,* or belonging to imaginary countries) is proved absurd through the very fact that if the text has to explain the situation and one cannot understand that text, the absurdity of the musical drama touches its height in a grotesque fashion. My *Orfeide* (I. *La Morte delle Maschere;* II. *Sette Canzone;* III. *Orfeo,* or *L'Ottava Canzone*) represents my first work for the stage in which the subject so imperatively demands music, that if one wanted to give this work without music, one could not do so. The choice of the four scenes which make up my *San Francesco d'Assisi* was dictated by the same thought; these scenes breathe a musical life from which they cannot be disassociated, and I had contemplated a scenic setting which would reproduce the frescoes of Giotto.

"Now I shall tell you the sources of the text of the work. The words proclaimed by a single voice in the Prelude [omitted in the symphonic version] represent the basic principle of the Franciscan Order, and are taken from the Evangel of St. Matthew. The text of the first scene is the *Canzone della Povertà* by Jacopone da Todi. The Sermon to the Birds is taken directly from the 16th Chapter of the *Fioretti* of San Francesco. The following third scene is also taken from the *Fioretti,* Chapter 15. The last scene is taken from the *Life of San Francesco* as written by San Bonaventura, where it is even told that San Francesco improvised the Strophe for Our Sister, The Death in the Body, on the day of his death, after having begged his brothers to sing him the Canticle of the Sun."

* * *

The "symphonic fragments" (as he calls them) drawn from the cantata by Malipiero, comprise these episodes, which are played without pauses: I. *Prelude;* II. *The Sermon to the Birds;* III. *The Supper of St. Francis and St. Claire;* IV. *The Death of St. Francis.*

I. Prelude

This excerpt (*Lento,* 3-4) is prefaced in the cantata by a sentence from St. Francis's famous *Hymn to the Sun:*

"Praised be my Lord God, with all his creatures, and specially our brother the sun."

The excerpt ends at the point where, in the cantata, a solo Voice is heard intoning the Evangelical words in praise of poverty:

SCHUBERT

Immortal Master of Melody

Franz Schubert lives in the hearts of millions who know and love the incomparable productions of his genius, and in the great Columbia Schubert Centennial Memorial Edition of his works, in record form.

The following comprehensive list, from the Columbia Masterworks* library, perpetuating the essence of Schubert's unique gifts, will arouse the merited enthusiasm of all lovers of what is great and enduring in the world's music.

Symphony No. 8, in B Minor (Unfinished)
SET NO. 41, 6 parts, with album, $4.50

Symphony No. 9, in C Major. Op. Posthumous (B. & H. No. 7)
SET NO. 88, 14 parts, with leather album, $10.50

Sonata in A Major, Op. 120, for Piano
SET NO. 87, 5 parts, with album, $4.50

Quintet in A Major (Forellen) Op. 114
SET NO. 84, 9 parts, with album, $7.50

Quartet in A Minor, Op. 29
SET NO. 86, 7 parts, with album, $6.00

Quartet No. 6, in D Minor (Death and the Maiden)
SET NO. 40, 8 parts, with album, $6.00

Sonatina in D, Op. 137, No. 1, Violin and Piano, 6 parts,
Moments Musicaux, 8 parts,
SET NO. 94, with album, $7.00

Sonata in G Major, Op. 78, for Pianoforte
SET NO. 92, 9 parts, with album, $7.50

Impromptus, Op. 142, for Pianoforte
SET NO. 93, 6 parts, with album, $4.50

Die Winterreise, Song Cycle
SET NO. 90, Six 10 inch records with album, $6.00

Quintet in C Major, Op. 163, for Strings
SET NO. 95, 12 parts, with album, $9.00

Quartet in E Flat, Op. 125, No. 1
SET NO. 96, 5 parts, with album, $4.50

Trio in B Flat Major, Op. 99
SET NO. 91, 8 parts, with album, $6.00

Octet in F Major, Op. 166
SET NO. 97, 12 parts, with album, $9.00

Selected Songs
SET NO. 89, Eight 12 inch records, with album, $12.00

Ask for Columbia Masterworks Catalog

"Magic Columbia *Notes"*

H. ROYER SMITH COMPANY
10th & Walnut Streets

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.,
11th and Market Streets

B. B. TODD
1306 Arch Street

C. J. HEPPE & SON
1117-19 Chestnut Street

COLUMBIA

"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U. S. Pat. Off.

"If thou wilt be perfect, go and sell what thou hast and give to the poor, and follow Me. Take nothing for thy journey, neither staves nor scrip, neither shoes, neither money. If any man will come after Me, let him deny himself and take up his cross and follow Me."

II. The Sermon to the Birds

This excerpt begins (*Lento,* 4-4) with a suggestion of bird-songs in the woodwind, above chords of the muted horns and harp.

In the cantata, the scene shows in the distance three hills, on which appear three little churches. On the right, one sees a great tree which, like the ground, is covered with birds.

Enter St. Francis with two companions who seat themselves on the ground, while he preaches to the birds:

St. Francis:

O birds, my sisters, much are you beholden to God your Creator, and always and everywhere is it your duty to praise Him, insomuch as He hath given you liberty to fly in all places, also hath He given you a clothing, doubled and tripled. And especially because He preserved your seed in the ark of Noah, to the end that your species might not disappear. Again are you beholden to Him for the element of the air which He hath given over unto you; besides this, you sow not, neither do you reap: and God feeds you, and gives you the streams and the fountains for your drink; He gives you the mountains and valleys for your refuge; and the high trees wherein to build your nests; and whereas you know not how to spin nor sew, God clothes you, you and your children: wherefore greatly doth your Creator love you, insomuch as He gives such bounties unto you: and therefore, O my sisters, look well that you fall not into the sin of ingratitude and always be zealous in praising God.

"Finally, the sermon being finished, St. Francis made to them the sign of the cross, and gave them liberty to depart, whereupon all those birds arose in the air with marvelous singing; and then according to the sign of the cross which St. Francis had made to them, they divided themselves into four parts, and one part flew towards the East, and the other towards the West, and the other towards the South, and the fourth part towards the North."

III. The Supper of St. Francis and St. Claire

This passage begins (*Molto mosso,* 4-4), at the point where the descending chromatic phrases at the close of the melody for the oboe are followed by a *forte* on D sharp for the string basses, tuba, and contra-bassoon, with a roll for bass drum, above which the muted trombones and woodwind proclaim a subject introduced by a series of descending chords, archaically harmonized.

It is evening. In the cantata, the scene is the same as the preceding, save that the third small church that was seen in the distance to the left is now much further forward on a little mound, and near it has appeared a convent. It has one large door, occupying almost the whole of the facade. The door is closed. In the sky, above the little church, are seen flashes of red light, like the reflection of a fire.

Voices from within:

Fire! Fire! Ah! Ah! (The crowd, attracted towards the church, runs up. . . .)

The Crowd:

Fire! Fire! Ah! Ah! . . . (and opens the door with violence).

(Then are seen St. Francis and St. Claire, one of the companions of St. Francis and the companion of St. Claire, seated around the table laid out on the even ground. A small oil lamp, also placed on the ground, illumines their faces. All in the crowd fall on their knees.)

I. MILLER

INSTITUTION INTERNATIONALE

The Charm of Color!

Whether one chooses this slipper in paisley brocades of rainbow coloring, or in lustrous satins that may be tinted to *exactly* match one's gown, the effect is equally charming!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

St. Francis (murmurs a fragment of the hymn to Poverty):

Sweet love of Poverty,
How greatly must we love thee! . . .

IV. The Death of St. Francis

Lento, ma non troppo, 3-4. The strings alone are heard, *pianissimo,* in a gravely sorrowful theme, interrupted by *forte* chords of the wind, *piu lento.*

It is night. The scene is unchanged. The door of the church is closed. One hears the "Canticle of the Sun" [sung by the chorus in the cantata]. Enter several Brothers who, supporting St. Francis, blind and dying, accompany him towards the church. They seat him with his back turned to the door. Immovable, he listens to their chant. . . .

Without changing his position, St. Francis dies "in holy joy." Several companions open the door of the church and lay the body of St. Francis on the bare earth, while the others remain kneeling in prayer.

On the Steppes of Central Asia: Orchestral Sketch, Op. 7,
Alexander Porphyrievich Borodin

(Born at St. Petersburg, November 12, 1834; died there February 27, 1887.)

Borodin, internationally famous as a chemist, known widely as the author of *The Solidification of Aldehydes* and of *Researches upon the Fluoride of Benzole,* composed music under difficulties. An amiable and incredibly patient soul, he gave much of his time to philanthropic and charitable works. Rimsky-Korsakow tells of his consecrating himself heart and soul to those works of social regeneration which in Russia were initiated during the latter part of the nineteenth century. When he should have been writing music, this Tolstoyan being sat on "welfare committees" and acted as treasurer of a benevolent organization. He turned his apartment in the School of Medicine at St. Petersburg into an asylum for those whom he befriended; and in the summer he lived the life of a peasant in a poorly furnished *izba*—unselfish, absent-minded, inconsequent. He died at fifty-three—prematurely; for he had ideas of genuine power and originality to express. He influenced, among others, the most individual of post-Wagnerian music-makers, Claude Debussy. He left an opera, *Prince Igor,* two symphonies, two string quartets, and the most famous of his works, the orchestral sketch, *On the Steppes of Central Asia.*

* * *

Borodin composed this tone-picture while he was at work upon *Prince Igor,* in 1880. It was written for performance at an exhibition of tableaux vivants illustrating episodes in Russian history, devised to celebrate the 25th anniversary of the reign of the Czar Alexander III.

The score contains this programme, printed in three languages:

In the silence of the arid steppes of Central Asia is heard the refrain of a peaceful Russian song. One hears, too, the melancholy sound of Oriental music, and the approaching steps of horses and camels. A caravan, escorted by Russian soldiers, crosses the immense desert, continuing untroubled on its long way under the protection of the warlike Russian guard.

The caravan moves onward steadily. The songs of the Russians and those of the native Asiatics mingle harmoniously, their refrains dying away little by little in the distance.

* * *

STECKER . . . WALNUT STREET

Fashions That Will Go South With the Smartest!

"Palm Beach"
3-Piece knitted suit of featherweight zephyr in white and pastels, $29.75

"Antibes"
Imported hand-knitted modernistic sweater with crepe de chine skirt, $39.50

"Le Touquet"
2-Piece bouclette with smartly patterned sweater $34.75

The Stecker collection of Southern sports fashions is complete—new, gay, colorful expressions of sunny sands and skies! Lovely French imports from the late Paris openings—important as forecasts of spring fashion! And our own careful copies of recent imports. Many exclusive with Stecker.

Stecker

. . . 1220-24 WALNUT STREET . . .

The immensity and monotony of the prairie is suggested by the long and persistent violin note that begins at once and is sustained for fifty-three measures (*Allegretto con moto,* 2-4) an inverted pedal on a high E. First a clarinet (*cantabile, p*), then a horn, sing what Mr. Montagu-Nathan calls "the Russian theme" beneath the prolonged string tone. The English horn (*cantabile ed espressivo*) evokes "the melancholy sound of Oriental songs"; though now there is the support of clarinets and horn, and a pizzicato bass. Later, when the two songs are mingled, first and second violins in unison, on the G string, enact the "Orientals," while the oboe speaks for Russia. The music dies away on a high A major chord, *pppp,* for eight solo violins, muted, and a flute—*cantabile dolcissimo.*

Polovetzkian Dances from "Prince Igor".....**Borodin**

Borodin described *Prince Igor* too modestly as "a national opera, interesting only to us Russians, who love to steep our patriotism in the sources of our history, and to see the origins of our nationality again on the stage." He began work upon the opera in 1870, using a plot furnished to him by his friend Stassow, who took it from an old national poem, "The Epic of Igor's Army." The story deals with a twelfth-century expedition of Russian princes against a nomadic people, akin to the ancient Turks, called Polovetzkians, who had invaded the Russian principalities. Borodin prepared his own libretto, and worked intermittently upon the music until he died seventeen years later, leaving it unfinished. The opera was completed by Rimsky-Korsakow and Glazounow (the latter wrote out the overture from memory, for he had often heard Borodin play it). The score was published in 1889, and two years later (November 4, 1890) the opera was produced at St. Petersburg. It was given at the Metropolitan Opera House, New York, for the first time in America, December 30, 1915.

* * *

It is in the superb music of the songs and dances of the Polovetzki that the score excels—music now wild and primitive, full of Tartar savagery and abandon, now of delicate and captivating grace. There is an abundance of these dances in the finale of the second act—dances of young girls and of little boys, dances of prisoners, of female slaves, of "savage men," a general dance; and some of these are choral dances.

No modern composer has understood better, as Habets remarks in his book on Borodin and Liszt, either "the charm or the wildness of these rhythms and harmonies of the East, which convey to us the profound expression of a civilization so different from our own. Never has a composer attained a greater vividness of coloring than in the dances of the Polovetzki, where we find, side by side with the rhythmic sonority of the most primitive instruments, the voluptuous charm of the Oriental melodies. . . . We feel that all this belongs to a race and period different from our own—barbarous, if you will, but none the less full of grandeur and magnificence."

The orchestration is by Rimsky-Korsakow.

While You Are Enjoying The Orchestra–

—the burglar may be making off with the valuables you left "safe" at home—or fire may be destroying them.

But you can put them beyond the possibility of both these risks—in our conveniently located Safe Deposit Vaults.

Boxes range from $5 to $250 a year; there are 35 coupon rooms where you can review the contents of your box in comfort and privacy.

Main Office:
Broad—Chestnut
—Sansom

The
Real Estate-Land Title & Trust Company
WORLD'S OLDEST TITLE COMPANY

Downtown Office:
517 Chestnut
Street

Elizabeth Arden understands the exquisite care of the skin, and knows that faces do not just stay in shape, but must be held in shape by good strong muscles and firm healthy tissues.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for an appointment
RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*
673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
January 11
At Two-Thirty

Next Week's Program

Saturday, Jan. 12
Monday, Jan. 14
At Eight-Twenty

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*
OSSIP GABRILOWITSCH, *Guest Conductor*

BEETHOVEN — Symphony No. 1, in C major

I. Adagio molto. Allegro con brio.
II. Andante cantabile con moto.
III. Menuetto e trio.
IV. Adagio. Allegro molto e vivace.

BEETHOVEN — Symphony No. 9, in D minor (Choral)
Finale on Schiller's "Ode to Joy"
for Soli, Chorus and Orchestra.

I. Allegro ma non troppo, un poco maestoso.
II. Molto vivace.
III. Adagio molto e cantabile.
IV. Allegro assai. Quartet and Chorus.

HELEN STANLEY, Soprano
NEVADA VAN DER VEER, Contralto
RICHARD CROOKS, Tenor
FRED PATTON, Baritone

and

THE MENDELSSOHN CLUB
Bruce Carey, Director

This program will end approximately at 4.15 P. M. on Friday and 10.10 P. M. on Saturday and Monday.

NOTICE

The doors of the auditorium will be closed at the beginning of the concerts and will not be opened for admission to latecomers until the regular intermission, after which the doors will again be closed until the end of the concert.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY *Afternoons at 2.30*	SATURDAY *Evenings at 8.15*	MONDAY *Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 24 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Jan. 25-26	OSSIP GABRILOWITSCH
Feb. 1-2-4	BERNARDINO MOLINARI
Feb. 8-9	ARTUR RODZINSKI
Feb. 15-16-18	ALEXANDER SMALLENS
Feb. 22-23 to March 1-2	EUGENE GOOSSENS
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS*

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Ossip Gabrilowitsch, Pianist

January 18-19
Abram Chasins, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.45, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.

Start the New Year Right!

Invest some of your Christmas Money

in

All Year 'Round Pleasure and Comfort...

An Electric Refrigerator

And for years to come you will collect the dividends . . . automatic, reliable, constant refrigeration, which will keep foods fresh and pure for days, cut marketing problems in half, and simplify the preparation of perfectly chilled danties.

See these splendid types on display in our showrooms . . .

Servel
General Electric
Welsbach

Various sizes. Prices begin as low as $225.00, and you may pay as little as $20.00 down. Balance in easy monthly payments.

THE PHILADELPHIA ELECTRIC COMPANY

Tenth and Chestnut Streets

J. E. CALDWELL & CO.

CHESTNUT STREET AT JUNIPER

Critically Selected
Caldwell Diamonds

Each individual gem, whether large or small, is subjected to the most rigid examination by the experts of this house. To be accepted, it must conform to the highest standards of quality, beauty and brilliance.

JEWELRY · SILVERWARE · WATCHES · STATIONERY

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
JANUARY 11-12-14

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY
1617 SPRUCE STREET
Frederick Hahn, *President-Director*

Fifty-nine years of continued success in training musicians

The OSTROVSKY SYSTEM of Hand Development is highly recommended for fitting the hand of the Pianist, Violinist, or 'Cellist for its task—removing faults, improving and reconstructing technique and tone—a short cut to the achievement of artistic playing.

FOR PARTICULARS, CONSULT REGISTRAR

Pupils may register at any time **Early enrollment desirable**

For Year Book, Write
THE REGISTRAR

1617 Spruce Street **Pennypacker 5053**

BRANCHES:

West Philadelphia, 5132 Spruce Street — Germantown, 30 East Walnut Lane
Tioga, 1622 West Westmoreland Street — Glenside, Pa., 246 Cliveden Avenue
Columbia, Pa., 743 Locust Street

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
206 So. Camac Street
Lamp Shades
Old Prints *Waste Baskets*
SPECIAL ORDER SERVICE

---and books?
emma feldman
book & art shop
1232 locust street

"Annuitants Never Die"
That's an old saying, and came into vogue years and years ago among life insurance companies, because persons to whom a life-long annuity is regularly paid are notoriously longlived. They ought to be—they have nothing to worry about. We have a variety of plans, adapted to the varied circumstances of elderly men and women. Annuities may be bought by payment of a single sum or by easy instalments. *Phone Lombard 9250.*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square **Founded 1847** **Philadelphia, Pa.**

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

Regarding Diamonds

For Beauty and Investment Value

Diamonds vary so much in quality that the prospective purchaser is often unable to wisely make selection.

The minutest difference in color, cutting, proportion, brilliancy and perfection affects the value and should govern the price.

When a diamond is cut too thick, it is lumpy and lacks brilliancy—if cut too thin, it is glassy, thereby reducing its radiance and value.

Polished Girdle Diamonds, the only diamonds sold by this Establishment, are universally noted for supreme Quality, blue white color, most brilliant of all cuttings, accurate proportion and absolute perfection.

These marvelous diamonds are obtainable only from this Establishment and cost no more than stones of ordinary cutting.

This Establishment values the reputation of five generations of diamond supremacy.

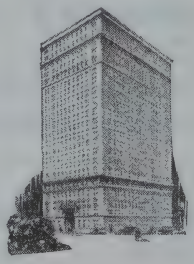
The Barclay

RITTENHOUSE SQUARE EAST

HARRY TAIT, Managing Director

The "New" City Home

WHEN you say "cooperative apartment" you are naming the new type of American home which is displacing the expensive and troublesome city house, and the rented apartment or glorified "flat". A bold step forward in home owning, its wide spreading acceptance by American leaders in finance, the law, and the professions generally, indicates the social soundness of the cooperative plan, the safety of its investment aspect, the convenience of operation, its economy. It answers the desire for individual ownership —with the annoying details of operation under the direction of an experienced manager at a cost much less than any one owner could achieve.



The Barclay fulfills all the essential requirements of the cooperative plan, as worked out in nearly 150 similar projects in large cities and is under the same planning and selling direction which has proved so successful in many of New York's best known cooperatives.

This beautiful and ideally located twenty-one story building is exceedingly well planned to provide for every requirement of a fashionable town residence. Eleven and eight room housekeeping apartments of distinctive plan have complete provision for every modern home convenience. The two and three room non-housekeeping apartments have serving pantries and refrigeration. Larger suites can be arranged if desired. Restaurant and private dining rooms, together with maid and valet service, furnish features of an exclusive residential hotel.

All apartments are to be sold on the 100% cooperative ownership plan.

For information apply to Your Own Broker or

the Selling Agent

BROWN, WHEELOCK: HARRIS, VOUGHT & CO., INC.

1722 RITTENHOUSE STREET · PHILADELPHIA, PA.

A book describing all the types of apartments and the services offered will be sent you on application to the Selling Agent, or your own broker

Architect: J. E. R. CARPENTER *Builder:* UNITED ENGINEERS & CONSTRUCTORS INC.

Eighty-seventh Season

THE Philharmonic-Symphony Society of New York

One Hundred and Twelve Players

FOUNDED 1842

Conductors

WILLEM MENGELBERG

ARTURO TOSCANINI

A Series of Five Concerts

At The Academy of Music, Philadelphia

SEASON 1928-1929

Remaining Concerts

Monday Evenings

January 28, 1929 March 4, 1929

TICKETS NOW ON SALE AT HEPPE'S (GEORGE T. HALY), 1119 Chestnut Street

The Steinway is the Official Piano of The Philharmonic-Symphony Society

DUNNING SYSTEM OF IMPROVED MUSIC STUDY
Carre Louise Dunning, Originator
8 West 40th St., New York City
834 South Plymouth Blvd., Los Angeles, Calif.

The Greatest Musical Event in New York City in the past several decades was the playing of a ten-year old Dunning pupil with the New York Philharmonic Orchestra, March 20, 1926. The child had only studied one year and eight months. She played Le Carnaval des Animanx, by Saint-Saens. The piece is twenty-three pages long; she memorized it in three weeks. If you have any plan for teaching that can bring such results in that length of time, then you do not need the Dunning System. If you have not, then you do. Members of these prominent families have had the benefit of the Dunning System: Astors, Vanderbilt, J. Innesley Blair, George F. Baker, Duchess of Torlonia, Bradley Martin, Sir Edgar Guest, J. Pierpont Morgan, Roland Harriman, Gloria Caruso, F. W. Woolworth.

Faculty of Normal Teachers' Classes Held in These Cities

Katharine M. Arnold, 93 Madison St., Tiffin, Ohio; Allie E. Barcus, 1006 College St., Fort Worth, Texas; Elizette R. Barlow, Box 1244, St. Petersburg, Fla.; Catherine G. Bird, 658 Collingwood Ave., Detroit, Mich.; Grace A. Bryant, 201 10th Ave. N., Twin Falls, Idaho; Mrs. Jean Warren Carrick, 160 E. 68th St., Portland, Ore.; Dora A. Chase, 345 Clinton Ave., Brooklyn, N. Y.; Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; Beatrice S. Eikel, Kidd-Key College, Sherman, Texas; Ida Gardner, 17 E. 6th St., Tulsa, Okla.; Gladys M. Glenn, 1217 Bowie St., Amarillo, Texas; Florence E. Grasle, Michigan State Institute of Music, Lansing, Mich.; Harriet Bacon MacDonald, 6010 Belmont Ave., Dallas, Texas; Kate Dell Marden, 61 N. 16th St., Portland, Ore.; Mrs. W. P. Mason, 302 Mid. City Bank Bldg., Chicago, Ill.; Laud G. Phippen, 3435 Asbury Ave., Dallas, Texas; Ellie I. Prince, 4106 Forest Hill Ave., Richmond, Va.; Virginia Ryan, 1070 Madison Ave., New York City; Stella H. Seymour, 1219 Garden St., San Antonio, Texas; Gertrude Thompson, 508 W. Coal St., Albuquerque, N. M.; Isobel M. Tone, 626 Catalina St., Los Angeles, Calif.; Mrs. H. R. Watkins, 124 E. 11th St., Oklahoma City, Okla.

Decorate with Artistic Lighting Equipment

Quaint
Lighting Fixtures & Lamps
THE
HORN & BRANNEN MFG CO.
Retail Sales Room
427-433 N. Broad Street

La Bottega Mediterranea

334 Allen's Lane, Mount Airy
One block west of Allen's Lane Station

European and North African
hand-tooled leather,
pottery,
brass,
linens,
jewelry,
antique furniture

ELSA and DOROTHY McCAUSLAN

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS
PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Fifteenth Pair of Concerts
Fourth Monday Concert

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
JANUARY 11, at 2.30

SATURDAY EVENING
JANUARY 12, at 8.20

MONDAY EVENING
JANUARY 14, at 8.20

1928-1929

NAN DUSKIN'S
OWN STORE

for the
south

frocks . . ensembles . . coats

126 So Eighteenth St
COR SANSOM

XVII-XVIII CENTURY
ENGLISH FURNITURE

CONTEMPORARY PEWTER
SHEFFIELD PLATE . . SILVER
GLASS . . . . . PORCELAIN

ALFRED BULLARD
1925 MANNING STREET
SOUTH RITTENHOUSE SQUARE

Beware
of Face Fatigue

MODERN life is exacting its toll of your beauty. With appalling suddenness come scowl lines . . . crow's-feet . . sagging contours . . double chin . .

Science alone can prevent this tragedy to your face, the sane science of Helena Rubinstein. Visit her Salons and learn first-hand the "secret" of long-lasting youthfulness and beauty.

Learn, in detail, how to give yourself correct home treatments . . learn the subtle art of make-up. And, if you are in earnest about your beauty have at least one Helena Rubinstein treatment. It will prove a revelation to you!

For appointment telephone Pennypacker 2028

Helena Rubinstein

PARIS LONDON

254 S. 16th St., Philadelphia

For the harmonious perfection of your Beauty's emsemble, come to the Salons de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

EDNA PHILLIPS, *in charge of Harp Department*

VIOLIN • HARMONY • COUNTERPOINT • COMPOSITION

WM. F. HAPPICH

1520 Chestnut Street

ALFRED SEYDEN — *Violinist*

Studio: 508 Presser Building

Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman, *Managing Director*

216 SOUTH 20th STREET

Locust 1877

G. RUSSELL STRAUSS

TEACHER of SINGING

BARYTONE

1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART

BEN STAD, Director

44th at Chestnut Street
EVERGREEN 3959

THE STERNBERG SCHOOL OF MUSIC

Constantin von Sternberg, *Founder*

Rittenhouse 3634 — *Thirty-ninth Season* — 30 South 21st Street

Rittenhouse School of Music

265 South Nineteenth Street

Hermione Montanye, Director

PHILIP H. GOEPP

Instruction on two pianos privately or in class

Studio: 20 S. 21st Street

SUTOR SCHOOL of Music

Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Both Studios are equipped with a Visuola.

Bell Phone, Spruce 6405

MISS PINAUD

Specialists in Electrolysis

Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only

712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

WINIFRED ATKINSON

PIANIST

1716 Chestnut St. — Locust 4980

Faculty: The Philadelphia Conservatory

Candle Cottage Antiques

A. I. R. MacCain

338 ALLEN LANE

Mt. Airy — Philadelphia

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President*, 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President*, 811 Packard Building
Mrs. Charles W. Henry, *Vice-President*, Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary*, Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary*, 2116 Pine Street
Mrs. George Henderson, *Treasurer*, 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John Cadwalader
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. James D. Winsor, Jr

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President*, Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President*, 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President*, School Lane, Germantown
Miss Rossmassler, *Recording Secretary*, Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.*, 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer*, Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

SCHOOL OF MUSIC

of Temple University

1521 Locust Street, Philadelphia, Pa.

Thaddeus Rich, Mus. Doc., Dean — E. F. Ulrich, Associate Dean

Special Announcement
Complete Harmony Course In Ten Lectures

The School of Music of Temple University has engaged Professor Gies, a pupil of Max Reger, and former Director of the Musik Akademie in Heidelberg, Germany, to teach the modern system of Harmony, as it was taught by the great composer, Max Reger (1873-1916).

This system is in opposition to the old-fashioned methods which fill a great number of Harmony books. Ten lectures will be sufficient to teach the entire system, according to Professor Gies, who taught this system successfully at Heidelberg.

Every musician should take advantage of the opportunity offered by this course while Professor Gies is available. No previous knowledge of Harmony is required.

The tuition fee for the entire course is $10.00 payable in advance.

For particulars regarding the class now forming, apply at the office, 1521 Locust Street, as soon as possible. (Phone, Stevenson 7603.)

First Lecture, Friday, January 11th, at 6.30 o'clock

ZOFIA NAIMSKA

Concert Pianist and Teacher

Opened her Studios in
PHILADELPHIA AND NEW YORK
Four Years with Leschetizky

"Not only an excellent pianist but most capable by reason of her talent and musical intelligence to teach her art with the greatest success." —*(Signed) Prof. Th. Leschetizky*

"A really high class artist. Eminently qualified to teach."
—*I. I. Paderewski*

Write or Phone to:

Farr Rucker, 2022 Walnut St., Philadelphia — Tel. Spruce 5056
Z. Naimska, 445 Riverside Drive, N. Y. City, — Tel. 7669 Cathedral

Green Parrot Tea Room

314 South Smedley Street
Between 16th & 17th—Spruce & Pine

LUNCHEONS TEAS DINNERS
Open Sunday, 5 to 7 o'clock
Bell Phone, Pennypacker 6620

THE PEASANT SHOP

EUROPEAN PEASANT CRAFT
ANTIQUE & MODERN

126 SO. 17 STREET PHILADELPHIA

NEETER-BAREND CO.

Dealers in

Highgrade String Instruments and Bows

804 Pine Street, Philadelphia, Pa.
Phone Walnut 4627

432-83rd Street, Brooklyn, N. Y.
Phone Shore Rd. 1577

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Charles P. Blinn
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllys K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Miss Anna Katharine Stimson
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

Directors

Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirz

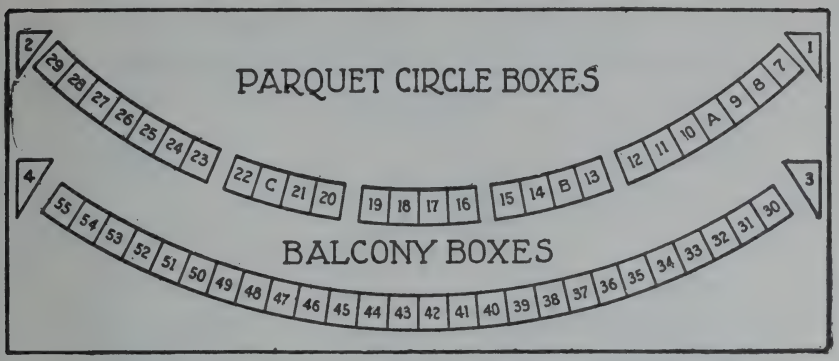
a Superlative of Elegance

THE ERMINE WRAP

HOUSE *of* WENGER

1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Thomas Leaming
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

HENRI TEMIANKA, *Violinist*

Academy of Music Foyer

Monday Evening, January 21st, 1929, at eight-thirty

PROGRAM

I.

Sonata, Opus 13 . . . . . *G. Faure*
Allegro molto
Andante
Allegro vivo
Allegro quasi presto

II.

Notturno e Tarantella . . . . . *K. Szymanowski*

III.

Prayer from Te Deum . . . . . *Händel-Flesch*
Lègende . . . . . *Boris Koutzen*
Nigun, from "Baal Shem" . . . . . *Ernst Bloch*
Aus der Heimat . . . . . *F. Smetana*

IV.

Concerto in D minor . . . . . *H. Wieniawski*
Allegro moderato
Romance
Allegro con fuoco
Allegro moderato

HARRY KAUFMAN at the piano

STEINWAY PIANO

Tickets $2.00, $1.50, $1.00 at Heppes; 1119 Chestnut St.

Management: RICHARD COPLEY, 10 East 43nd Street, New York

Philadelphia Civic Opera Company

Academy of Music

1928—SIXTH SEASON—1929

Thursday Evening, January 17, 1929

at 8.00 o'clock

TANNHAUSER

ALEXANDER SMALLENS, Conductor

KARL T. F. SCHROEDER, Stage Director

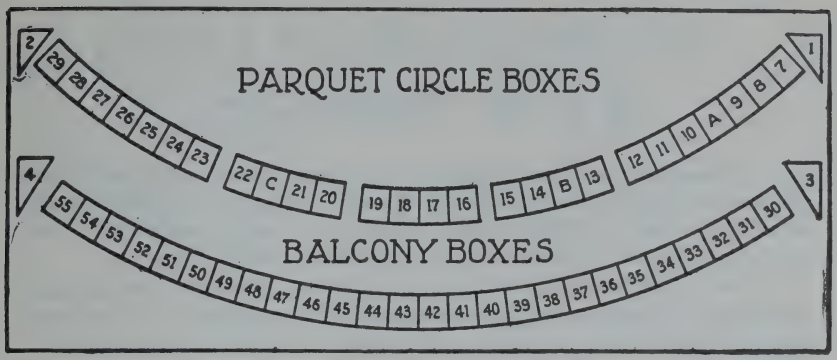
Fifty-five members Philadelphia Orchestra,

All Philadelphia chorus, Eighty members

Prices 50¢ to $4.00

Tickets on sale at Heppe's, 1119 Chestnut St. and 1112 Packard Building

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Thos. Raeburn White
19 Mr. Edward W. Bok
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mr. & Mrs. Leander C. Claflin
Mr. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

COMPARATIVE FUR PRICES

"Reductions" and "Sales" are terms used so freely for furs—often when they are not actually supported by the facts, that we wish to explain that Ferber fur prices are as low as advertised "sale" prices on furs of the same quality.

An establishment of our reputation and prestige is not obliged to resort to sensational methods to attract the attention of a clientele interested in quality and value above all things.

Our furs are quality for quality, now no higher in price than "Sale" merchandise.

Jacques Ferber
Furs

1708 WALNUT STREET

Pauline Herman
IMPORTER

WALNUT AT 19TH RITTENHOUSE PLAZA

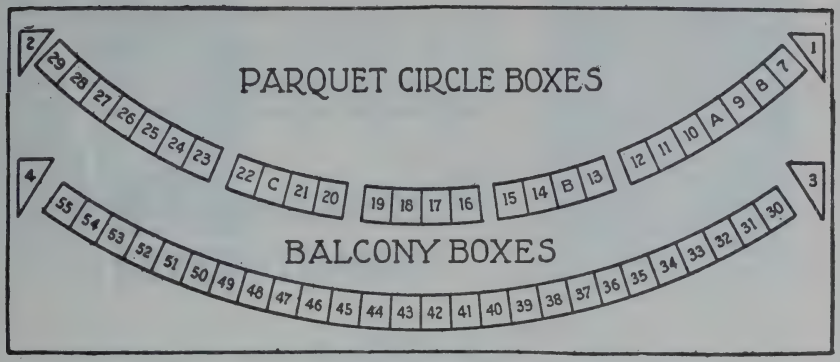
Now Showing

HATS

for the

Winter Resort Season

The List of Box Holders for 1928-1929



MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory

LIVE in the heart of Philadelphia and still be far away from the noise of traffic—city dust and inconveniences. You can do that very thing in the modern twenty-two story

Rittenhouse-Plaza
APARTMENTS

N. W. Cor. Walnut and 19th Streets

Inspect our beautiful display apartments—with central refrigeration—incinerators—and every last-minute convenience and refinement

Six rooms—3 baths Eight rooms—4 baths

Our representative on premises
MASTBAUM BROTHERS & FLEISHER
1424 S. Penn Square

Mitchell Fletcher Co.
January Sale—Canned Vegetables
PHILADELPHIA—WAYNE—ATLANTIC CITY

SHUT-IN-SHOP
SHUT-IN-CRAFT
Initials Embroidered
Jigsaw Puzzles Cards
35 South 19th Street

Rittenhouse 4985
OTTO KELLER
Own Make Ice Cream
. . Cakes, Pastry and Candy . .
218 South 20th Street
Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE
We Deliver Anywhere
Penn Athletic Club
LOCUST AT EIGHTEENTH ST.
Philadelphia, Pa.
Telegraph Delivery Service
Bell, Pennypacker 1411

CAMPBELL-HICKIE
Negligees Lingerie
S. E. Cor. 17th and Walnut Sts.
Philadelphia

LEOPOLD STOKOWSKI
Conductor

Orchestra Personnel *for* 1928-1929

OSSIP GABRILOWITSCH
Guest Conductor

First Violins

MISCHA MISCHAKOFF
Concertmaster
ALFRED LORENZ
LUIGI FERRARA
ALEXANDER J. THIEDE
ALEXANDER ZENKER
HARRY ALEINIKOFF
DAYTON M. HENRY
ISRAEL SIEKIERKA
JACOB SIMKIN
YASHA KAYALOFF
ALEXANDER HILSBERG
GRISHA MONASEVITCH
HENRY SCHMIDT
GEORGE BEIMEL
KALMAN SMIT
JOEL BELOV
ARTHUR B. LIPKIN
MARIUS THOR

Second Violins

DAVID DUBINSKY
IRVING BANCROFT
JOHN W. MOLLOY
A. GORODETZKY
DAVID COHEN
LOUIS FISHZOHN
MATTHEW J. MUELLER
DOMENICO BOVE
J. SAVITT
M. ROTH
EMIL KRESSE
S. DABROWSKI
SCHIMA KAUFMAN
MAX ZALSTEIN
LOUIS GESENSWAY
ANDRE CALLOT
DAVID MADISON
LOUIS GABOWITZ

Violas

SAMUEL LIFSCHEY
SAM ROSEN
HENRY J. MICHAUX
AMEDEE VERGNAUD
DAVID EPSTEIN
GUSTAVE A. LOEBEN
MAURICE KAPLAN
EDWARD MURRAY
PHILIP NEETER
RUDOLPH ENGEL
GORDON KAHN
WM. S. GREENBERG
ALEXANDER GRAY
TIBOR SERLY

Violoncellos

WILLEM VAN DEN BURG
WILLIAM A. SCHMIDT
ISADORE GUSIKOFF
B. GUSIKOFF
MILTON PRINZ
ADRIAN SIEGEL
DANIEL SAIDENBERG
SAM BELENKO
J. STERIN
JOHN GRAY
MORRIS LEWIN
KARL ZEISE

Basses

ANTON TORELLO
A. HASE
FABIEN KOUSSEWITZKY
HEINRICH WIEMANN
VINCENT LAZZARO, JR.
MAX STRASSENBERGER
MATYAS PAULI
LOUIS BOEHSE
MARIO GARAFFONI
S. SIANI

Harps

VINCENT FANELLI, JR.
F. NICOLETTA

Flutes

W. M. KINCAID
JOSEPH LA MONACA
JOHN A. FISCHER
HANS SCHLEGEL

Oboes

MARCEL TABUTEAU
EDWARD RAHO
MARCEL J. DANDOIS
LOUIS DI FULVIO

Clarinets

DANIEL BONADE
LUCIEN CAILLIET
PAUL ALEMANN
JULES J. SERPENTINI
Jules Cocozza
Louis Morris

Bassoons

WALTER GUETTER
JOHN FISNAR
F. DEL NEGRO
HERMAN MUELLER

Horns

ANTON HORNER
JOSEPH HORNER
OTTO HENNEBERG
ALBERT RIESE
CLARENCE MAYER
GEORGE WARDLE
Alfred Zoellner
William Koch

Trumpets

SOL. COHEN
SIGMUND HERING
HAROLD W. REHRIG
RUDOLPH ENGEL

Trombones

GARDELL SIMONS
PAUL P. LOTZ
C. E. GERHARD
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

PHILIP A. DONATELLI
HEINRICH WIEMANN

Tympani

OSCAR SCHWAR
EMIL KRESSE

Battery

BENJAMIN PODEMSKI
JAMES VALERIO

Celesta

GUSTAVE A. LOEBEN

Euphonium

HEINRICH WIEMANN
Chas. A. Norato

Librarian

HARRY A. WIEGAND

Orchestra Manager

DAVID DUBINSKY

THE STEINWAY YOU HAVE LONGED TO OWN IS WELL WITHIN YOUR REACH

IT COMES as a pleasant surprise to many people to learn that they can own a genuine Steinway—without delay, without financial strain, without inconvenience of any sort. It seems almost too good to be true! Yet thousands of people today own Steinways who thought they could not afford them.

The explanation is simply this: Steinways can now be had under a deferred payment plan which distributes the cost over a period of two years. And a 10% first payment places the instrument in your home *at once*. You can enjoy your Steinway *now*—and pay for it at your leisure.

This is news of real importance to music-lovers. It means that the loveliest and purest piano tone in the world can be theirs for a whole lifetime of enjoyment. It means all the difference between makeshift and permanence . . . between mediocrity and perfection. Select *your* instrument today!

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

FIFTEENTH PAIR

Friday Afternoon
January 11

Saturday Evening
January 12

Fourth Monday Evening Concert, January 14

1929

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR

OSSIP GABRILOWITSCH, GUEST CONDUCTOR

BEETHOVEN PROGRAM

Symphony No. 1, in C major, Opus 21

I. Adagio molto; Allegro con brio.
II. Andante cantabile con moto.
III. Menuetto: Allegro molto e vivace.
IV. Finale: Adagio; Allegro molto e vivace.

INTERMISSION

Symphony No. 9, in D minor, with Final Chorus on Schiller's Ode "To Joy," Opus 125

I. Allegro ma non troppo, un poco maestoso.
II. Molto vivace; Presto.
III. Adagio molto e cantabile; Andante moderato
IV. Allegro assai. Quartet and Chorus.

JEANNETTE VREELAND, *Soprano* RICHARD CROOKS, *Tenor*
NEVADA VAN DER VEER, *Contralto* FRED PATTON, *Bass*
and
THE MENDELSSOHN CLUB
Bruce Carey, Director

The Steinway is the Official Piano of The Philadelphia Orchestra

SPRING CLOTHES

For several years there has been a growing tendency to order Spring Clothes early.

Southern trips—prolonged travel—avoiding the Spring rush—there are many reasons why men prefer to make an early choice.

Very good and unusual are the new shades and textures arriving daily from England and Scotland.

HUGHES & MÜLLER

Established in 1848 at 338 High Street

1527 WALNUT STREET
PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building
S. E. Corner 15th and Chestnut Street
Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited.
Certificates of Deposit Issued. Trusts of All Kind Executed.
Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

Symphony No. 1, in C major, Op. 21

Somewhat more than a century and a quarter ago, the programme of a certain concert given in Vienna contained some momentous and exciting information. Things were happening in the world. Napoleon had pulled off his droll *coup d'état* of the 18th Brumaire not long before, and was soon to defeat the Austrians at Marengo; George Washington had lately said an everlasting farewell to his baby republic; and the greatest sequence of instrumental works ever conceived by the mind of man was about to exhibit its first installment. The Vienna programme read as follows:

Today, Wednesday, April 2nd, 1800, Herr Ludwig van Beethoven will have the honor to give a grand concert for his benefit in the Royal Imperial Court Theatre beside the Burg. The pieces which will be performed are the following:

1. A grand symphony by the late Chapelmaster Mozart.
2. An aria from "The Creation" by the Princely Chapelmaster Herr Haydn, sung by Mlle. Saal.
3. A grand Concerto for the Pianoforte, played and composed by Herr Ludwig van Beethoven.
4. A Septet, most humbly and obediently dedicated to Her Majesty the Empress, and composed by Herr Ludwig van Beethoven for four stringed and three wind-instruments, played by Messrs. Schuppanzigh, Schreiber, Schindlecker, Bär, Nickel, Matauschek and Dietzel.
5. A Duet from Haydn's "Creation," sung by Mr. and Mlle. Saal.
6. Herr Ludwig van Beethoven will improvise on the pianoforte.
7. A new grand symphony with complete orchestra, composed by Herr Ludwig van Beethoven.

Tickets for boxes and stalls are to be had of Herr Beethoven at his lodgings in the Tiefen Graben, No. 241, third storey, and of the box-keeper.

Prices of admission are as usual.
The beginning is at half-past six o'clock.

The "new grand symphony with complete orchestra" was Beethoven's First, in C major. The work was kindly received by a critical correspondent of the *Allgemeine Musikalische Zeitung,* who was present (though he was in no great hurry to review it, for his report did not appear till six months later). He found in the symphony "much art, novelty and wealth of ideas"; but he complained because "there was too much use of the wind-instruments, so that the music sounded more as if written for a military band than an orchestra" [Bethoven scored this symphony for a gigantic and heaven-storming orchestra of two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings—one flute and two clarinets more than Mozart had used in the *Jupiter* Symphony a dozen years earlier]. A Leipsic critic who heard the symphony in the fol-

The EPITOME *of* BEETHOVEN'S GENIUS

may be had in this remarkable and interesting Orchestra program. Beethoven, a colossus among composers, spanned the gap from 18th Century Classicism to 19th Century Romanticism. But he did more than a mere connecting of these two classes of music. In his compositions we may see the former—the 18th Century Classicism —carried to its greatest heights. But in the Ninth Symphony we see not the beginnings of Romanticism, but a "noble experiment", an actual prediction of the heights of Romanticism.

Because of its difficulty, because of the necessity for a large and well trained chorus as well as the symphony orchestra—the Ninth Symphony seldom appears nowadays on concert programs. Philadelphia Orchestra audiences have not been treated to a presentation of this symphony for several years. Who knows when the next concert appearance will be? However—for those who really wish to hear this great work often, for those who desire to become genuinely familiar with it—the Ninth Symphony may be had *complete* on Orthophonic Victor Records of true magnificence. Here is a concert rarety that should certainly have a place in the record library of every music lover, and with it the other Beethoven Symphonies available on Victor Records:

SYMPHONY No. 9 IN D MINOR (CHORAL)
by ALBERT COATES WITH CHOIR AND
SYMPHONY ORCHESTRA

and

Symphony No. 3 in E Flat Major (Eroica)
by Albert Coates with Symphony Orchestra

Symphony No. 5 in C Minor
by Sir Landon Ronald and the
Royal Albert Hall Orchestra

Symphony No. 7 in A Major
by Leopold Stokowski and the Philadelphia Orchestra

lowing year was less amiable. His ears were wounded, his feelings sorely ruffled by Beethoven's music, and he made no bones about saying so. He described the symphony as "confused explosions of the outrageous effrontery of a young man."

* * *

Thayer doubts if the symphony was composed in the year of its first performance, and thinks it likely that it was "sketched at an earlier period and worked out in the main by 1799 at the latest." It was published (in parts) in 1801, and in score nineteen years later. Though it was Beethoven's first completed symphony, it was not the first that he had worked upon. Sketches for the first movement of a symphony in C minor are assigned to 1794 or 1795. But he abandoned that particular project, and turned to other ideas for the new symphony—though a phrase from the sketches for the earlier work is said to resemble the opening phrase of the *allegro molto* in the Finale of the C major.

* * *

There has been much dispute among the commentators regarding the completeness with which this symphony derives from what Sir George Grove called "the old order"—the school of Haydn and Mozart. Sir George himself has a good deal to say about the "audacity" of the opening bars of the slow introduction, which, "in a composition professing to be in the key of C, begins with a discord in the key of F, and by the third bar lands us in G"—though Sir George recalls that Haydn and Bach had committed equally heinous offenses, and he reminds us that we are not to test the novelty of the procedure by its effect on our own perverted ears. Dr. Reimann insists that this symphony is often original, often truly Beethovenish—as in parts of the Andante, in the Menuetto, in the introduction of the Finale. Sir George Grove does not fail, of course, to extol the originality of the Menuetto. In this movement, he says, Beethoven forsook the spirit of the minuet of his predecessors (although he retained the title), "increased its speed, broke through its formal and antiquated mould, and out of a mere dance-tune produced a Scherzo, which . . . needs no increase of style or spirit to become the equal of those great movements which form such remarkable features in his later symphonies; though the change is less obvious, because Beethoven had adhered to the plan and measure of the old Minuet and Trio. . . . When he wrote this part of his First Symphony he 'took a leap into a new world.'"

* * *

Berlioz discussed the First Symphony with his usual candor and discrimination. "This work," he wrote, "by reason of its melodic style and its sobriety of harmony and of instrumentation, is wholly distinct from the other works of Beethoven by which it was succeeded. The composer evidently remained, in the course of writing

Collecting Records . . . . .

is an interesting and fascinating hobby. A Record Library of the World's Music is just as important as a well stocked library of the world's literature.

In England, for years, the collecting of Phonograph Records has been receiving the attention of the discerning and recently in Amercia many splendid private libraries have been started,

Through our Imported Record Department we have aided collectors throughout the world. Our catalogues of Imported Recordings will be mailed gratis upon request.

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Pequignot

Jewels

908-09-10-11
Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3
Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

it, under the influence of Mozart's ideas; which he sometimes enlarges, and everywhere imitates with ingenuity. In the first and second movements, however, we note the occasional appearance of rhythms which, though they are sometimes employed by the author of *Don Giovanni,* are used by Beethoven's predecessor in a much less striking fashion than here. The principal subject of the first Allegro is a phrase of six bars; which, without presenting anything very characteristic in itself, acquires a subsequent interest by the skill with which it is treated. It is succeeded by an episodic melody in a style but slightly distinguished; thereafter, by means of a half-cadence repeated three or four times, we arrive at an instrumental design in imitations at a fourth. Our astonishment at finding this in such a place is increased by the fact that the same design had been employed in the overtures of several French operas.

"The Andante contains an accompaniment for kettledrums, *piano,* which, though it may appear today as something very ordinary, should nevertheless be recognized as the forerunner of the startling effects which Beethoven produced later on by means of this instrument. This movement is full of charm. Its theme is graceful, and lends itself well to developments in fugato, by means of which the composer has been enabled to evolve both piquant and ingenious results.

"The Menuetto is the first-born of that family of humorous movements of which Beethoven invented the form and determined the pace, and which he substituted in nearly all his instrumental works for the minuet of Mozart and Haydn, the character of which was altogether different. The one in this Symphony has an exquisite freshness, agility, and grace. It is the only truly original thing in the symphony. For in this work, as a whole, the poetic idea is absent. . . . We have here music admirably framed—clear, imbued with life . . . though cold, and sometimes paltry, as, for example, in the final rondo—a genuine instance of musical childishness. In a word, this is not Beethoven; but we are shortly to discover him."

Symphony No. 9, in D minor, with Final Chorus on Schiller's Ode "To Joy," Op. 125

The Ninth Symphony was performed for the first time on May 7, 1824, at the Kärntnerthor Theater in Vienna. "Mr. Ludwig van Beethoven," said the official announcement of the concert, "will himself participate in the general direction." Beethoven had finished the symphony three months before (in February, 1824), and the conclusion of the task had cheered his spirits, so that he might once more have been seen on his promenades in Vienna, greeting his friends and acquaintances, and "gazing into the shop windows through eyeglasses which dangled at the end of a black ribbon."

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company

OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed.

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

Between the completion of the First Symphony and the final scoring of the Ninth, a quarter of a century had elapsed, and Beethoven, having piled masterpieces mountain high in the lap of the Nineteenth Century, was within three years of that terrible March evening when he shook his clenched fist at the lightning that blazed into his room and died to a thunderous obbligato of cosmic timpani—the mightiest accompaniment that ever drummed a genius into the Elysian Fields.

* * *

The Vienna concert of May 7, 1824, was to begin at seven o'clock, and the *Grand Symphony with Solo and Chorus Voices entering in the Finale on Schiller's Ode to Joy* was the third number. Prices of admission were "as usual." The Imperial Family seems to have been laying a cornerstone somewhere else, for the royal box was empty. With this exception, the theatre was crowded in every part. Beethoven was present, dressed—so Thalberg told Thayer—"in a black dress-coat, white neckerchief, and waistcoat, black satin small-clothes, black silk stockings, shoes with buckles." But Thalberg may have been color-blind, for Schindler declares that Beethoven wore a green coat ("the theatre will be dark and no one will notice it").

The music made a profound impression, and there were enthusiastic demonstrations by the audience. Michael Umlauf conducted, and Schuppanzigh was the concert-master. Beethoven sat in the middle of the orchestra, following the performance with his score. The Conversation Book preserves a report received from Schindler:

> Never in my life did I hear such frenetic and yet cordial applause. Once, the second movement of the Symphony was completely interrupted by applause—and there was a demand for a repetition. The reception was more than imperial—for the people burst out in a storm four times. At the last there were cries of "Vivat!" . . . When the parterre broke out in applauding cries the fifth time, the Police Commissioner yelled "Silence!" [Three successive bursts of applause were the rule for the Imperial Family, and Beethoven got *five*. No wonder the police were annoyed.[1]]

* * *

To the excitement at the end[2] Beethoven, deaf and engrossed in his score, was pathetically oblivious. The tale of the incident that followed has become one of the classic Beethoven anecdotes, but it is so touching and dramatic that it bears unlimited repetition. Sir George Grove thus relates it, as it was told to him in 1869 by Fräulein Unger (who had sung the contralto part in the quartet):

> The master, though placed in the midst of this confluence of music, heard nothing of it at all, and was not even sensible of the applause of the audience at the end of his great work, but continued standing with his back to the audience, *and beating the time*,[3] till Fräulein Unger . . . turned him, or

[1] Let us hope that the memory of this incident brought some consolation to Beethoven two and a half years later, when the King of Prussia palmed off on him a near-diamond ring in return for the Ninth Symphony.

[2] Or after the Scherzo; the witnesses do not agree on this point.

[3] Thalberg, who was present, told Thayer that Umlauf, the conductor, had instructed the orchestra and choir to "pay no attention whatever to Beethoven's beating of the time, but all to watch him."

Fresh Vegetables?

Right from the FARM

Right from the farm, and straight to the kitchen door—all in a morning! And there among shining pots and pans and great ovens . . . with fruit and meat and butter and milk . . . those vegetables prepare for the Great Event—your dinner!

And your food will be just as well served as it deliciously prepared. Your own waitress, trained for three months before she enters the dining hall, quickly learns your likes and dislikes. The room is quiet, though quite large. You have your own table, as other guests have theirs . . . every one is friendly and very much at home.

As a matter of fact, most of the guests look upon Chalfonte-Haddon Hall in just that way—as home. They come down year after year—over week-ends, or for extended vacations. They soon seek out their favorite chairs . . . employees know them, and they know the employees . . . they find the atmosphere cultured and friendly . . . the rooms large and bright . . . the whole place abounding in little courtesies. In a word, they are comfortable.

Further information about Chalfonte-Haddon Hall is interestingly given in booklet form. We will be glad to mail a copy.

CHALFONTE-HADDON HALL

ATLANTIC CITY — AMERICAN PLAN

Leeds and Lippincott Company

induced him to turn round and face the people, who were still clapping their hands and giving way to the greatest demonstrations of pleasure. His turning around, and the sudden conviction thereby forced on everybody that he had not done so before *because he could not hear what was going on,* acted like an electric shock on all present, and a volcanic explosion of sympathy and admiration followed, which was repeated again and again, and seemed as if it would never end.

* * *

According to Schindler, Beethoven fainted when he saw the box-office report. But this seems to have been only another one of Schindler's romantic embroideries on the blouse of truth. The gross receipts were 2200 florins in the depreciated Vienna currency; the net receipts were only about 420 florins. Beethoven, instead of swooning, was exceedingly wrathy. He invited Schindler, Schuppanzigh, and Umlauf to dine with him at a restaurant in the Prater, and there he exploded with the charge that the management and Schindler had cheated him. Oddly enough, this broke up the party.

The Symphony was repeated in Vienna sixteen days after the first concert, but it was a fine spring afternoon and the house was less than half full.

Twenty-two years after the première of the Symphony in Vienna, the Philharmonic Society of New York performed it for the first time in America. The date was May 20, 1846, the place was Castle Garden.

* * *

Beethoven had finished the entire Symphony in sketch-form by the end of 1823, and he wrote it out in score in February, 1824. About six and a half years, according to Thayer's reckoning, elapsed between the beginning of the first movement (1817-18) and the completion of the work. Some of the thematic material of the Symphony was noted in the sketch-books as early as 1815, but "probably with an entirely different purpose in mind." Beethoven was engaged upon other works during this period, and his continuous occupation with the Ninth Symphony did not begin until 1822, after he had finished the *Missa Solemnis.*

But thirty-one years before the completion of the Ninth Symphony, Beethoven had had his eye on Schiller's Ode, *An die Freude,* as a subject for music. While a young man of twenty-three, living at Bonn, he had thought of setting it—at first as a *durchkomponirtes Lied;* and he recurred more than once to the Ode as a theme for music, planning to use it in various ways. Yet the earlier schemes for the Ninth Symphony did not contemplate the chorale finale; an instrumental close was intended for it. Beethoven had in mind two symphonies, and in one of these (it would have been his "Tenth"), he considered introducing a choral part. But the plans for the Ninth and Tenth were merged; the projected instrumental finale of the D minor was displaced by Schiller, whose *An die Freude* yielded, at last, the Finale as we know it—not, however, without hesitancy on Ludwig's part; for even as late as 1823 he seems to have been

Your Favorite Work
is probably among the
Eighty-nine Album Sets
of
COLUMBIA MASTERWORKS*

and with it are many more that you would like to hear at leisure in the comfort and satisfaction of your home. In this world's greatest of musical record libraries are all the beauty, romance, gaiety, pathos and tragedy of the great masters of music from Bach to Ravel—an enchanted world of tone in which every-day troubles are forgotten.

New works are now added *monthly* to this distinguished library.

Latest Columbia Masterworks Issues

MASTERWORKS SET NO. 98

GRIEG CONCERTO in A MINOR, Op. 16; for Pianoforte and Orchestra. By IGNAZ FRIEDMAN, with Orchestra Conducted by Philippe Gaubert. In Eight Parts, on Four Twelve-Inch Records, with Album, $6.00.

MASTERWORKS SET NO. 99*

LISZT CONCERT No. 2, in A MAJOR; for Pianoforte and Orchestra. By JOSEPH PEMBAUR, with Orchestra Conducted by Dr. Weissmann. In Six Parts, on Three Twelve-Inch Records, with Album, $4.50.

* Offered for sale in U. S. A. and Canada only.

Ask for Columbia Masterworks Catalog

"Magic Columbia *Notes"*

H. ROYER SMITH COMPANY
10th & Walnut Streets

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.,
11th and Market Streets

B. B. TODD
1306 Arch Street

C. J. HEPPE & SON
1117-19 Chestnut Street

COLUMBIA
"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

* Reg. U. S. Pat. Off.

troubled by doubts concerning the close; and his efforts to establish an organic connection between the three instrumental movements and the vocal setting of the poem were exceedingly laborious.[4]

* * *

Was there a poetic scheme in Beethoven's mind, touching the Symphony as a whole, which finally persuaded him of the logic and propriety of attaching to the three instrumental movements a choral setting of Schiller's *An die Freude?* It is difficult to believe that a tone poet of Beethoven's æsthetic rectitude held no unifying imaginative conception of this symphony which justified him in associating three instrumental movements of "absolute music," lacking programme, titles, or sub-titles of any sort, with a vocal setting of a text from *An die Freude.*

Sir George Grove warns us that no poetic interrelation need be sought "between the first three movements of the Choral Symphony and the Ode to Joy which inspired its Finale. The very title of the work—Beethoven's own—is conclusive on this point. It is not a Symphony on Schiller's Ode to Joy, but it is a Symphony with Final Chorus on Schiller's Ode to Joy—*Sinfonie mit Schluss-Chor über Schiller's Ode an die Freude.* . . . The first three movements might have had another Finale—indeed, they nearly had one [this has been pointed out]; and it is not necessary to attempt to reconcile either the opening Allegro, the Scherzo (so-called) or the Adagio, with the train of thought and feeling suggested by the Ode which is embodied in the latter portion of the work. . . ."

Perhaps, as Sir George says, it is not necessary to attempt to "reconcile" the several parts of an organic work of art; yet how any work of art could possibly be viable if its different parts were irreconcilable as members of a coherent imaginative whole, is something that Sir George neglects to explain. But he seems to change his mind eighteen pages further on in his book[5]; for, after describing the ingenious manner in which Beethoven, employing his device "to connect Schiller's words with his previous music," "passes in review [themes from] the preceding three movements, as if to see whether either [any] of them will suit for his Finale," he says: "Hitherto, in the three orchestral movements, Beethoven has been depicting 'Joy' in his own proper character: first, as part of the complex life of the individual man; secondly, for the world at large; thirdly, in all the ideal hues that art can throw over it. He has now to illustrate what Schiller intended in his Ode. . . ."

* * *

[4] The detailed history of the evolution of the Symphony is told by Thayer, Volume III, Chapter V.

[5] *Beethoven and His Nine Symphonies:* pp. 354, 372.

I. MILLER

INSTITUTION INTERNATIONALE

The Charm of Color!

Whether one chooses this slipper in paisley brocades of rainbow coloring, or in lustrous satins that may be tinted to *exactly* match one's gown, the effect is equally charming!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

Following is the text of the Choral Finale, together with an English version—that of Natalia Macfarren[6]:

[Baritone Recitative]

O Freunde, nicht diese Töne! Sondern lasst uns angenehmere anstimmen, und freudenvollere.

[O friends, no more these sounds continue! Let us raise a song of sympathy, of gladness. O Joy, let us praise thee![7]]

[Baritone Solo, Quartet, and Chorus]
(*Allegro assai,* D major, 4-4)

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuer-trunken,
Himmlische, dein Heiligthum!
Deine Zauber binden wieder,
Was die Mode streng getheilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Praise to Joy, the God-descended
Daughter of Elysium!
Ray of mirth and rapture blended,
Goddess, to thy shrine we come.
By thy magic is united
What stern Custom parted wide,
All mankind are brothers plighted
Where thy gentle wings abide.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

Ye to whom the boon is measured,
Friend to be of faithful friend,
Who a wife has won and treasured,
To our strain your voices lend!
Yea, if any hold in keeping
Only one heart all his own,
Let him join us, or else weeping,
Steal from out our midst, unknown.

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Draughts of joy, from cup o'erflowing,
Bounteous Nature freely gives
Grace to just and unjust showing,
Blessing everything that lives.
Wine she gave to us and kisses,
Loyal friend on life's steep road,
E'en the worm can feel life's blisses,
And the Seraph dwells with God.

[Tenor Solo and Chorus]
(*Allegro assai vivace, alla marcia,* B-flat major, 6-8)

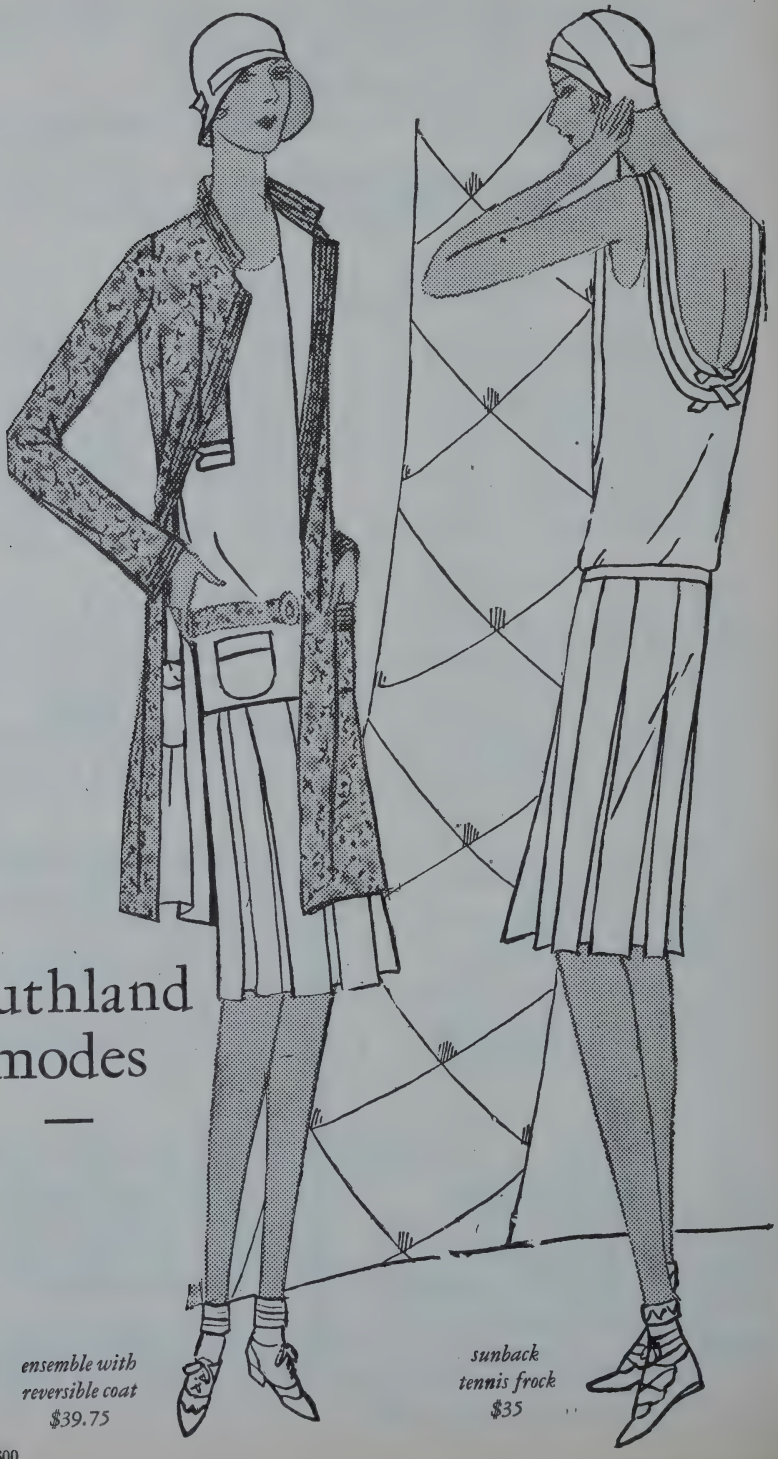
Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Glad as the suns His will sent plying
Through the vast abyss of space,
Brothers, run your joyous race,
Hero-like to conquest flying.

[6] Published by Novello & Co., Ltd., London (New York: The H. W. Grey Co., Agents).

[7] The words of the opening recitative for baritone are Beethoven's, not Schiller's.

The Blum Store
chestnut at thirteenth



southland modes

ensemble with reversible coat $39.75

sunback tennis frock $35

Notes on the Program—Continued

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuer-trunken,
Himmlische, dein Heiligthum!
Deine Zauber binden wieder,
Was die Mode streng getheilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Praise to Joy, the God-descended
Daughter of Elysium!
Ray of mirth and rapture blended,
Goddess, to thy shrine we come.
By thy magic is united
What stern Custom parted wide,
All mankind are brothers plighted
Where thy gentle wings abide.

[Chorus]

(*Andante maestoso,* G major, 3-2)

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder! über'm Sternenzelt
Muss ein lieber Vater wohnen.

O ye millions, I embrace ye!
Here's a joyful kiss for all!
Brothers, o'er yon starry sphere
Surely dwells a loving Father.

(*Adagio ma non troppo, ma divoto,* G minor, 3-2)

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Ueber Sternen muss er wohnen.

O ye millions, kneel before Him,
World, dost feel thy Maker near?
Seek Him o'er yon starry sphere,
O'er the stars enthroned, adore Him!

[Chorus]

(*Allegro energico, sempre ben marcato,* D major, 6-4)

"Freude, schöner Götterfunken,
Tochter aus Elysium," etc.
[and]
"Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt," etc.

"Praise to Joy, the God-descended
Daughter of Elysium," etc.
[and]
"O ye millions, I embrace ye!
Here's a joyful kiss for all," etc.

Ihr stürzt nieder, Millionen,
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Brüder! Brüder!
Ueber'm Sternenzelt
Muss ein lieber Vater wohnen.

O ye millions, kneel before Him,
World, dost feel thy Maker near?
Seek Him o'er yon starry sphere.
Brothers! Brothers!
O'er the stars enthroned, adore Him!

[Quartet and Chorus]

(*Allegro ma non tanto,* D major, 2-2; *Poco adagio*)

Freude, Tochter aus Elysium,
Deine Zauber binden wieder,
Was die Mode streng getheilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, thou daughter of Elysium,
By thy magic is united
What stern Custom parted wide.
All mankind are brothers plighted
Where thy gentle wings abide.

[Chorus]

(*Prestissimo,* D major, 2-2)

"Seid umschlungen, Millionen!" etc.

"O ye millions, I embrace ye!" etc.

While You Are Enjoying The Orchestra–

—the burglar may be making off with the valuables you left "safe" at home—or fire may be destroying them.

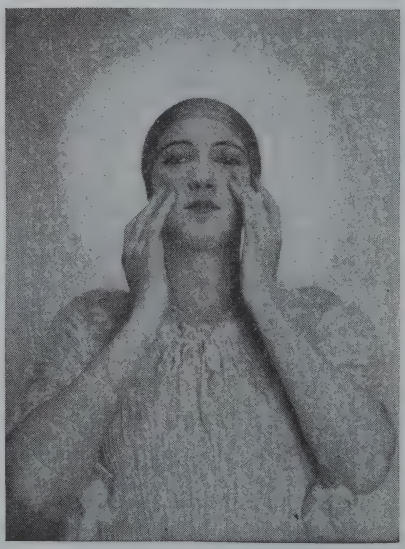
But you can put them beyond the possibility of both these risks—in our conveniently located Safe Deposit Vaults.

Boxes range from $5 to $250 a year; there are 35 coupon rooms where you can review the contents of your box in comfort and privacy.

Main Office:
Broad—Chestnut
—Sansom

The
Real Estate-Land Title & Trust Company
WORLD'S OLDEST TITLE COMPANY

Downtown Office:
517 Chestnut
Street



When you use Elizabeth Arden's Preparations according to the methods carefully evolved by Miss Arden herself, the health and clear beauty of your skin are as assured as if you were working under Miss Arden's personal supervision.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for appointment
RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*
673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
January 18
At Two-Thirty

Next Week's Program

Saturday
January 19
At Eight-Twenty

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*
OSSIP GABRILOWITSCH, *Guest Conductor*

BRAHMS — Symphony No. 2, in D major

I. Allegro ma non troppo
II. Adagio ma non troppo
III. Allegretto grazioso
IV. Allegro con spirito

CHASINS — Concerto No. 1, in F minor, for Piano and Orchestra, Opus 14.

I. Allegro vivace—Molto energico
II. Andante, con grazia
III. Presto

ABRAM CHASINS

DVORAK — Carnival Overture

This program will end approximately at 4.00 P. M. on Friday and 9.50 P. M. on Saturday

NOTICE

The doors of the auditorium will be closed at the beginning of the concert and will not be opened for admission to latecomers until the regular intermission, after which the doors will again be closed until the end of the concert.

ABRAM CHASINS, *Composer-Pianist*

ABRAM CHASINS was born in New York City in 1903. He showed unusual musical gifts in early childhood and when seven years old he came under the sympathetic guidance of Bertha F. Tapper, with whom he remained for four years. After that time he won scholarships at the Ethical Culture School and at the Institute of Musical Art. On the recommendation of Mr. Gabrilowitsch, he was accepted as a pupil by Richard Epstein, with whom he remained until that eminent teacher's death. His next teacher was Ernest Hutcheson, under whose guidance he remained for six years, and at whose suggestion he entered the competitive examination for Juilliard Foundation fellowships and won awards in both piano playing and composition. He studied composition under Rubin Goldmark, and at the age of twenty, began to write for the piano. During the spring and summer of 1926, Mr. Chasins enjoyed the opportunity of travel and study with Josef Hofmann, with whom he has studied for almost three years. Upon their return from Europe, Mr. Hofmann appointed him a member of the faculty of The Curtis Institute of Music. Mr. Chasins has a number of works to his credit, his latest composition being the Concerto which figures on this program, and which will be heard for the first time at these concerts.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY	SATURDAY	MONDAY
Afternoons at 2.30	*Evenings at 8.15*	*Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 24 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Jan. 25-26	OSSIP GABRILOWITSCH
Feb. 1-2-4	BERNARDINO MOLINARI
Feb. 8-9	ARTUR RODZINSKI
Feb. 15-16-18	ALEXANDER SMALLENS
Feb. 22-23 to March 1-2	EUGENE GOOSSENS
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS*

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Ossip Gabrilowitsch, Pianist

January 18-19
Abram Chasins, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.45, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

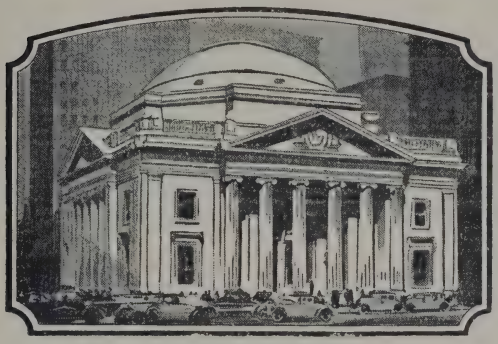
BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.

When Even The Soundest Investments Show A Loss

One of a Series of Informative Advertisements Dealing with Financial Subjects—Issued by Girard Trust Company



Chartered 1836

THE selection of a safe and profitable investment is by no means an easy matter. So many factors must be taken into consideration and so intimate a knowledge of the investment market is necessary, that the investment of funds has long been recognized as a task calling for highly specialized knowledge.

However, even after funds have been well invested, only by constant vigilance can we guard ourselves against possible losses.

Let us cite a case in point.

A capable business man, serving as Executor and Trustee of an estate, was obliged to be out of town from time to time for considerable periods.

The estate owned stock in a large corporation whose assets were segregated by court order. Failure to take advantage of the terms of this order within the specified time resulted in a loss of $43,000 on this one investment.

Had a Trust Company been managing the estate instead of an *individual* trustee, such a loss could scarcely have occurred. One of its daily routine duties is the checking up of any changes in status of securities owned by estates in its care.

The business man, more than anyone else, will appreciate the value of a Trust Company Executor or Trustee with whom "investments" is a principal business, not a side issue.

A booklet outlining the advantages and economies of Trust Company management of estates will be mailed on request

GIRARD TRUST COMPANY

BROAD AND CHESTNUT STREETS · · PHILADELPHIA

J. E. CALDWELL & CO.

CHESTNUT STREET AT JUNIPER

Critically Selected
Caldwell Diamonds

Each individual gem, whether large or small, is subjected to the most rigid examination by the experts of this house. To be accepted, it must conform to the highest standards of quality, beauty and brilliance.

JEWELRY · SILVERWARE · WATCHES · STATIONERY

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
JANUARY 18-19

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY
1617 SPRUCE STREET
Frederick Hahn, *President-Director*

Fifty-nine years of continued success in training musicians

The OSTROVSKY SYSTEM of Hand Development is highly recommended for fitting the hand of the Pianist, Violinist, or 'Cellist for its task—removing faults, improving and reconstructing technique and tone—a short cut to the achievement of artistic playing.
FOR PARTICULARS, CONSULT REGISTRAR

Pupils may register at any time **Early enrollment desirable**

For Year Book, Write
THE REGISTRAR

1617 Spruce Street Pennypacker 5053

BRANCHES:
West Philadelphia, 5132 Spruce Street
Germantown, 30 East Walnut Lane
Tioga, 1622 West Westmoreland Street
Glenside, Pa., 246 Cliveden Avenue
Columbia, Pa., 743 Locust Street

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
206 So. Camac Street
Lamp Shades
Old Prints *Waste Baskets*
SPECIAL ORDER SERVICE

---and books?
emma feldman
book & art shop
1232 locust street

Employers Favor College Graduates
The trend in modern business is to employ college graduates. They are better fitted for paying positions than men who had only a high school education. Parents cannot make any other investment for their sons that will bring such rich returns. We have three plans for assuring, without burden to you, that your infant son shall have a college education. *Send for booklet, "College Education Made Sure."*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square Founded 1847 Philadelphia, Pa.

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

JEWEL MASTERPIECES

The extraordinary reputation of this Establishment for the creation of magnificient Jewels is the result of one hundred year's experience.

PEARLS DIAMONDS

EMERALDS

SAPPHIRES RUBIES

Rings, Bar Pins, Brooches
Bracelets, Necklaces

The Diamond with the Polished Girdle is the favored Diamond for the Engagement Ring.

Special Photographs upon request

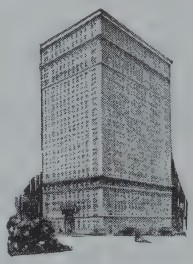
The Barclay

RITTENHOUSE SQUARE EAST

HARRY TAIT, Managing Director

The "New" City Home

WHEN you say "cooperative apartment" you are naming the new type of American home which is displacing the expensive and troublesome city house, and the rented apartment or glorified "flat". A bold step forward in home owning, its wide spreading acceptance by American leaders in finance, the law, and the professions generally, indicates the social soundness of the cooperative plan, the safety of its investment aspect, the convenience of operation, its economy. It answers the desire for individual ownership —with the annoying details of operation under the direction of an experienced manager at a cost much less than any one owner could achieve.



The Barclay fulfills all the essential requirements of the cooperative plan, as worked out in nearly 150 similar projects in large cities and is under the same planning and selling direction which has proved so successful in many of New York's best known cooperatives.

This beautiful and ideally located twenty-one story building is exceedingly well planned to provide for every requirement of a fashionable town residence. Eleven and eight room housekeeping apartments of distinctive plan have complete provision for every modern home convenience. The two and three room non-housekeeping apartments have serving pantries and refrigeration. Larger suites can be arranged if desired. Restaurant and private dining rooms, together with maid and valet service, furnish features of an exclusive residential hotel.

All apartments are to be sold on the 100% cooperative ownership plan.

For information apply to Your Own Broker or

the Selling Agent

BROWN, WHEELOCK: HARRIS, VOUGHT & CO., INC.

1722 RITTENHOUSE STREET · PHILADELPHIA, PA.

A book describing all the types of apartments and the services offered will be sent you on application to the Selling Agent, or your own broker

Architect: J. E. R. CARPENTER *Builder:* UNITED ENGINEERS & CONSTRUCTORS INC.

BRUCE CAREY
Conductor

Mendelssohn Club

Bruce Carey
Conductor

and

OSSIP GABRILOWITSCH
Guest Conductor

The Philadelphia Orchestra

Leopold Stokowski, ***Conductor*** **Ossip Gabrilowitsch,** ***Guest Conductor***

Academy of Music

Monday Evening, January 21, 1929, at 8.15

PROGRAM

GILCHRIST . . . . . Motto Song
Mendelssohn Club

RIMSKY-KORSAKOW . . . Overture, "Russian Easter"
The Philadelphia Orchestra

BACH . . . . . Sanctus from the B minor Mass
VERDI . . . . . Sanctus from the Manzoni Requiem
Mendelssohn Club

KORNGOLD . Suite from Incidental Music to Shakespeare's "Much Ado About Nothing," for Small Orchestra
The Philadelphia Orchestra

GRIEG . . . . . Ave Maris Stella
TSCHAIKOWSKY . . . . . Cherubim Song No. 3
Mendelssohn Club

ENESCO . . . . . Roumanian Rhapsody No. 1
The Philadelphia Orchestra

GERMAN . . . . . The Song of the Peddler
GERTEVEDT . . . . . Ballad of the Kremlin

Tickets at Heppe's (George T. Haly), 1119 Chestnut Street

DUNNING SYSTEM OF IMPROVED MUSIC STUDY
Carre Louise Dunning, Originator
8 West 40th St., New York City
834 South Plymouth Blvd., Los Angeles, Calif.

The Greatest Musical Event in New York City in the past several decades was the playing of a ten-year old Dunning pupil with the New York Philharmonic Orchestra, March 20, 1926. The child had only studied one year and eight months. She played Le Carnaval des Animanx, by Saint-Saens. The piece is twenty-three pages long; she memorized it in three weeks. If you have any plan for teaching that can bring such results in that length of time, then you do not need the Dunning System. If you have not, then you do. Members of these prominent families have had the benefit of the Dunning System: Astors, Vanderbilt, J. Innesley Blair, George F. Baker, Duchess of Torlonia, Bradley Martin, Sir Edgar Guest, J. Pierpont Morgan, Roland Harriman, Gloria Caruso, F. W. Woolworth.

Faculty of Normal Teachers' Classes Held in These Cities

Katharine M. Arnold, 93 Madison St., Tiffin, Ohio; Allie E. Barcus, 1006 College St., Fort Worth, Texas; Elizette R. Barlow, Box 1244, St. Petersburg, Fla.; Catherine G. Bird, 658 Collingwood Ave., Detroit, Mich.; Grace A. Bryant, 201 10th Ave. N., Twin Falls, Idaho; Mrs. Jean Warren Carrick, 160 E. 68th St., Portland, Ore.; Dora A. Chase, 345 Clinton Ave., Brooklyn, N. Y.; Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; Beatrice S. Eikel, Kidd-Key College, Sherman, Texas; Ida Gardner, 17 E. 6th St., Tulsa, Okla.; Gladys M. Glenn, 1217 Bowie St., Amarillo, Texas; Florence E. Grasle, Michigan State Institute of Music, Lansing, Mich.; Harriet Bacon MacDonald, 13434 Detroit Ave., Cleveland, Ohio; Kate Dell Marden, 61 N. 16th St., Portland, Ore.; Mrs. W. P. Mason, 302 Mid. City Bank Bldg., Chicago, Ill.; Laud G. Phippen, 3435 Asbury Ave., Dallas, Texas; Ellie I. Prince, 4106 Forest Hill Ave., Richmond, Va.; Virginia Ryan, 1070 Madison Ave., New York City; Stella H. Seymour, 1219 Garden St., San Antonio, Texas; Gertrude Thompson, 508 W. Coal St., Albuquerque, N. M.; Isobel M. Tone, 626 Catalina St., Los Angeles, Calif.; Mrs. H. R. Watkins, 124 E. 11th St., Oklahoma City, Okla.

Decorate with Artistic Lighting Equipment

Quaint
Lighting Fixtures & Lamps
THE
HORN & BRANNEN MFG CO.
Retail Sales Room
427-433 N. Broad Street

La Bottega Mediterranea

334 Allen's Lane, Mount Airy

One block west of Allen's Lane Station

European and North African
hand-tooled leather,
pottery,
brass,
linens,
jewelry,
antique furniture

ELSA and DOROTHY McCAUSLAN

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS
PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Sixteenth Pair of Concerts

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
JANUARY 18, at 2.30

SATURDAY EVENING
JANUARY 19, at 8.20

1928-1929

NAN DUSKIN'S
OWN STORE

for the
south

frocks . . ensembles . . coats

126 So Eighteenth St
COR SANSOM

XVII-XVIII CENTURY
ENGLISH FURNITURE

CONTEMPORARY PEWTER
SHEFFIELD PLATE . . SILVER
GLASS . . . . . PORCELAIN

ALFRED BULLARD
1925 MANNING STREET
SOUTH RITTENHOUSE SQUARE

a
Special Invitation
from Helena Rubinstein

Soon your beauty will face the most trying season of the year. It is essential that you begin *now* to protect your skin against the cold winds that bring crow's-feet . . wrinkles . . dry skin . . dry lips.

You who are in earnest about the care of your beauty, are most welcome to visit the Salons for a complete diagnosis and detailed advice on the home care of your skin and the art of make-up. There is no charge for this service.

And should you care to start your beauty regimen with a professional treatment the Valaze technique will prove a revelation to you.

For appointment telephone Pennypacker 2028

Helena Rubinstein
PARIS LONDON
254 S. 16th St., Philadelphia

For the harmonious perfection of your Beauty's ensemble, come to the Salon de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Solicitor
WILLIAM CURTIS BOK

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

EDNA PHILLIPS, *in charge of Harp Department*

VIOLIN · HARMONY · COUNTERPOINT · COMPOSITION

WM. F. HAPPICH

1520 Chestnut Street

ALFRED SEYDEN — *Violinist*

Studio: 508 Presser Building

Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman, *Managing Director*

216 SOUTH 20th STREET

Locust 1877

G. RUSSELL STRAUSS

TEACHER of SINGING

BARYTONE

1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART

BEN STAD, Director

44th at Chestnut Street
EVERGREEN 3959

THE STERNBERG SCHOOL OF MUSIC

Constantin von Sternberg, *Founder*

Rittenhouse 3634

Thirty-ninth Season

30 South 21st Street

Rittenhouse School of Music

265 South Nineteenth Street

Hermione Montanye, Director

PHILIP H. GOEPP

Instruction on two pianos privately or in class

Studio: 20 S. 21st Street

SUTOR SCHOOL of Music

Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Both Studios are equipped with a Visuola.

Bell Phone, Spruce 6405

MISS PINAUD

Specialists in Electrolysis

Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only

712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

WINIFRED ATKINSON

PIANIST

1716 Chestnut St. Locust 4980

Faculty: The Philadelphia Conservatory

Candle Cottage Antiques

A. I. R. MacCain

338 ALLEN LANE

Mt. Airy Philadelphia

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President,* 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President,* 811 Packard Building
Mrs. Charles W. Henry, *Vice-President,* Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary,* Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary,* 2116 Pine Street
Mrs. George Henderson, *Treasurer,* 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John A. Brown, Jr.
Mrs. John Cadwalader
Mrs. Cyrus H. K. Curtis
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Miss Caroline Sinkler
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. Grahame Wood

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President,* Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President,* 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President,* School Lane, Germantown
Miss Rossmassler, *Recording Secretary,* Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.,* 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer,* Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

HENRI TEMIANKA, *Violinist*

Academy of Music Foyer

Monday Evening, January 21st, 1929, at eight-thirty

PROGRAM

I.

Sonata, Opus 13 . . . . . *G. Faure*
Allegro molto
Andante
Allegro vivo
Allegro quasi presto

II.

Notturno e Tarantella . . . . . *K. Szymanowski*

III.

Prayer from Te Deum . . . . . *Händel-Flesch*
Lègende . . . . . *Boris Koutzen*
Nigun, from "Baal Shem" . . . . . *Ernst Bloch*
Aus der Heimat . . . . . *F. Smetana*

IV.

Concerto in D minor . . . . . *H. Wieniawski*
Allegro moderato
Romance
Allegro con fuoco
Allegro moderato

HARRY KAUFMAN at the piano

STEINWAY PIANO

Tickets $2.00, $1.50, $1.00 at Heppes; 1119 Chestnut St.

Management: RICHARD COPLEY, 10 East 43nd Street, New York

ZOFIA NAIMSKA

Concert Pianist and Teacher

Opened her Studios in
PHILADELPHIA AND NEW YORK
Four Years with Leschetizky

"Not only an excellent pianist but most capable by reason of her talent and musical intelligence to teach her art with the greatest success." —*(Signed) Prof. Th. Leschetizky*

"A really high class artist. Eminently qualified to teach."
—*I. I. Paderewski*

Write or Phone to:

Farr Rucker, 2022 Walnut St., Philadelphia — Tel. Spruce 5056
Z. Naimska, 445 Riverside Drive, N. Y. City, — Tel 7669 Cathedral

Green Parrot Tea Room

314 South Smedley Street
Between 16th & 17th—Spruce & Pine

LUNCHEONS TEAS DINNERS
Open Sunday, 5 to 7 o'clock
Bell Phone, Pennypacker 6620

THE PEASANT SHOP

cordially invites you to visit
its New Quarters
119 South 19th Street

NEETER-BAREND CO.

Dealers in

Highgrade String Instruments and Bows

804 Pine Street, Philadelphia, Pa.
Phone Walnut 4627

432-83rd Street, Brooklyn, N. Y.
Phone Shore Rd. 1577

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Charles P. Blinn
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllys K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Miss Anna Katharine Stimson
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

Directors

Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirz

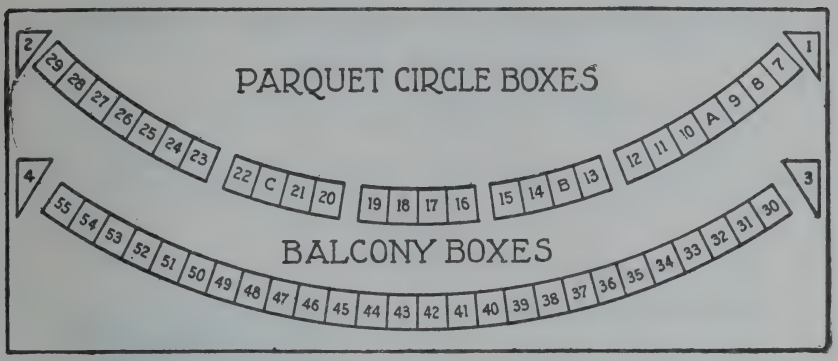
a Superlative of Elegance

THE ERMINE WRAP

HOUSE *of* WENGER

1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Thomas Leaming
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

Philharmonic-Symphony Society
OF NEW YORK

FRITZ REINER, *Guest Conductor*

Fourth
Subscription Concert

Monday Evening
JANUARY 28
at 8.15 o'clock

Academy of Music

FRITZ REINER
Guest Conductor

PROGRAM

DANIEL GREGORY MASON	Overture, "Chanticleer"
BACH	Two Choral Preludes: (a) "Schmücke dich, O liebe Seele" (b) Komm Gott, Schöpfer, heiliger Geist" *Orchestrated by Arnold Schönberg*
RESPIGHI	Suite, "The Birds"

INTERMISSION

PROKOFIEFF	"Ala and Lolly"
IBERT	Escales (Ports of Call)

The Steinway is the Official Piano of the Philharmonic-Symphony Society

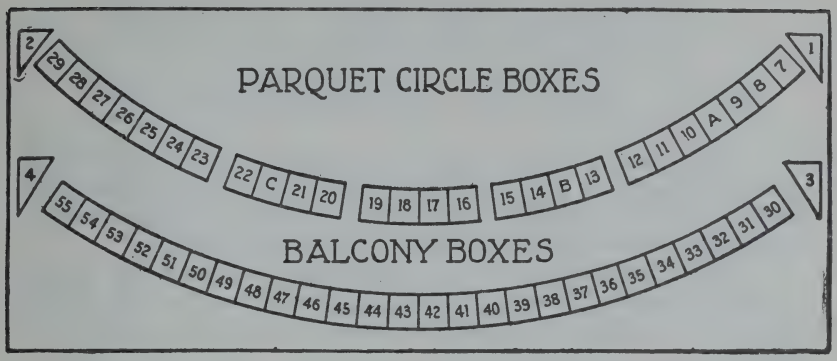
Tickets at Heppe's (George T. Haly), 1119 Chestnut St.

CONCERT MANAGEMENT ARTHUR JUDSON

Packard Building
Philadelphia

Steinway Hall
New York

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Thos. Raeburn White
19 Mr. Edward W. Bok
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mr. & Mrs. Leander C. Claflin
Mr. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

COMPARATIVE FUR PRICES

"Reductions" and "Sales" are terms used so freely for furs—often when they are not actually supported by the facts, that we wish to explain that Ferber fur prices are as low as advertised "sale" prices on furs of the same quality.

An establishment of our reputation and prestige is not obliged to resort to sensational methods to attract the attention of a clientele interested in quality and value above all things.

Our furs are quality for quality, now no higher in price than "Sale" merchandise.

Jacques Ferber
Furs

1708 WALNUT STREET

Pauline Herman
IMPORTER

WALNUT AT 19TH RITTENHOUSE PLAZA

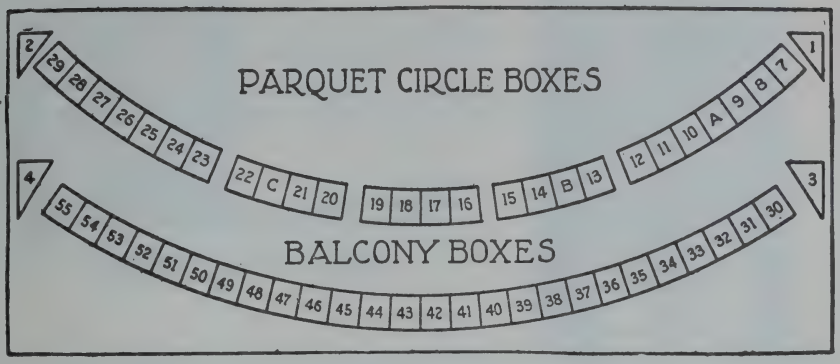
Now Showing

HATS

for the

Winter Resort Season

The List of Box Holders for 1928-1929



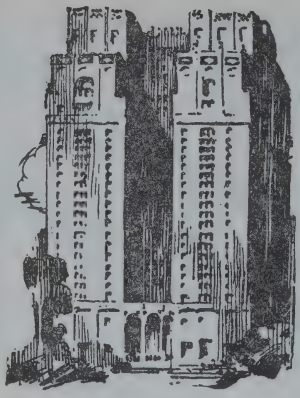
MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory



LIVE in the heart of Philadelphia and still be far away from the noise of traffic—city dust and inconveniences. You can do that very thing in the modern twenty-two story

Rittenhouse-Plaza
APARTMENTS

N. W. Cor. Walnut and 19th Streets

Inspect our beautiful display apartments—with central refrigeration—incinerators—and every last-minute convenience and refinement

Six rooms—3 baths Eight rooms—4 baths

Our representative on premises
MASTBAUM BROTHERS & FLEISHER
1424 S. Penn Square

Mitchell Fletcher Co.
January Sale—Canned Vegetables
PHILADELPHIA—WAYNE—ATLANTIC CITY

SHUT-IN-SHOP
SHUT-IN-CRAFT
Initials Embroidered
Jigsaw Puzzles Cards
35 South 19th Street

Rittenhouse 4985
OTTO KELLER
Own Make Ice Cream
. . Cakes, Pastry and Candy . .
218 South 20th Street
Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE
We Deliver Anywhere
Penn Athletic Club
LOCUST AT EIGHTEENTH ST.
Philadelphia, Pa.
Telegraph Delivery Service
Bell, Pennypacker 1411

CAMPBELL-HICKIE
Negligees *Lingerie*
S. E. Cor. 17th and Walnut Sts.
Philadelphia

LEOPOLD STOKOWSKI
Conductor

Orchestra Personnel *for* 1928-1929

OSSIP GABRILOWITSCH
Guest Conductor

First Violins

Mischa Mischakoff
Concertmaster
Alfred Lorenz
Luigi Ferrara
Alexander J. Thiede
Alexander Zenker
Harry Aleinikoff
Dayton M. Henry
Israel Siekierka
Jacob Simkin
Yasha Kayaloff
Alexander Hilsberg
Grisha Monasevitch
Henry Schmidt
George Beimel
Kalman Smit
Joel Belov
Arthur B. Lipkin
Marius Thor

Second Violins

David Dubinsky
Irving Bancroft
John W. Molloy
A. Gorodetzky
David Cohen
Louis Fishzohn
Matthew J. Mueller
Domenico Bove
J. Savitt
M. Roth
Emil Kresse
S. Dabrowski
Schima Kaufman
Max Zalstein
Louis Gesensway
Andre Callot
David Madison
Louis Gabowitz

Violas

Samuel Lifschey
Sam Rosen
Henry J. Michaux
Amedee Vergnaud
David Epstein
Gustave A. Loeben
Maurice Kaplan
Edward Murray
Philip Neeter
Rudolph Engel
Gordon Kahn
Wm. S. Greenberg
Alexander Gray
Tibor Serly

Violoncellos

Willem van den Burg
William A. Schmidt
Isadore Gusikoff
B. Gusikoff
Milton Prinz
Adrian Siegel
Daniel Saidenberg
Sam Belenko
J. Sterin
John Gray
Morris Lewin
Karl Zeise

Basses

Anton Torello
A. Hase
Fabien Koussewitzky
Heinrich Wiemann
Vincent Lazzaro, Jr.
Max Strassenberger
Matyas Pauli
Louis Boehse
Mario Garaffoni
S. Siani

Harps

Vincent Fanelli, Jr.
F. Nicoletta

Flutes

W. M. Kincaid
Joseph La Monaca
John A. Fischer
Hans Schlegel

Oboes

Marcel Tabuteau
Edward Raho
Marcel J. Dandois
Louis Di Fulvio

Clarinets

Daniel Bonade
Lucien Caillet
Paul Alemann
Jules J. Serpentini
Jules Cocozza
Louis Morris

Bassoons

Walter Guetter
John Fisnar
F. Del Negro
Herman Mueller

Horns

Anton Horner
Joseph Horner
Otto Henneberg
Albert Riese
Clarence Mayer
George Wardle
Alfred Zoellner
William Koch

Trumpets

Sol. Cohen
Sigmund Hering
Harold W. Rehrig
Rudolph Engel

Trombones

Gardell Simons
Paul P. Lotz
C. E. Gerhard
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

Philip A. Donatelli
Heinrich Wiemann

Tympani

Oscar Schwar
Emil Kresse

Battery

Benjamin Podemski
James Valerio

Celesta

Gustave A. Loeben

Euphonium

Heinrich Wiemann
Chas. A. Norato

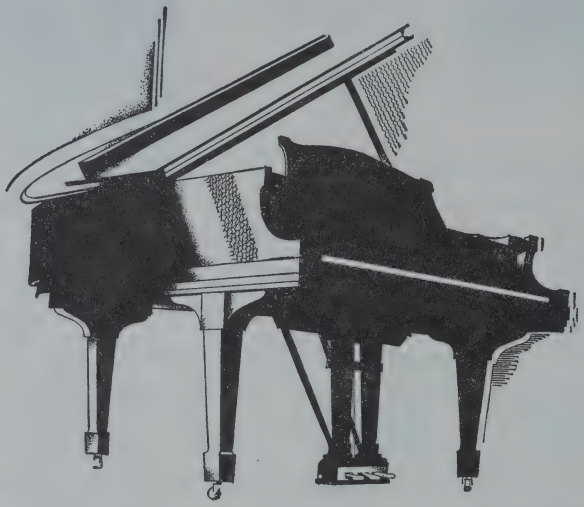
Librarian

Harry A. Wiegand

Orchestra Manager

David Dubinsky

THE STEINWAY YOU HAVE LONGED TO OWN IS WELL WITHIN YOUR REACH



IT COMES as a pleasant surprise to many people to learn that they can own a genuine Steinway—without delay, without financial strain, without inconvenience of any sort. It seems almost too good to be true! Yet thousands of people today own Steinways who thought they could not afford them.

The explanation is simply this: Steinways can now be had under a deferred payment plan which distributes the cost over a period of two years. And a 10% first payment places the instrument in your home *at once*. You can enjoy your Steinway *now*—and pay for it at your leisure.

This is news of real importance to music-lovers. It means that the loveliest and purest piano tone in the world can be theirs for a whole lifetime of enjoyment. It means all the difference between makeshift and permanence . . . between mediocrity and perfection. Select *your* instrument today!

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

SIXTEENTH PAIR

Friday Afternoon
January 18

Saturday Evening
January 19

1929

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR

OSSIP GABRILOWITSCH, GUEST CONDUCTOR

BRAHMS — Symphony No. 2, in D major

I. Allegro ma non troppo
II. Adagio ma non troppo
III. Allegretto grazioso
IV. Allegro con spirito

INTERMISSION

CHASINS — Concerto No. 1, in F minor, for Piano and Orchestra, Opus 14.

I. Allegro vivace—Molto energico
II. Andante, con grazia
III. Presto

ABRAM CHASINS

DVORAK — Carnival Overture

Mr. Chasins Plays the Steinway Piano

The Steinway is the Official Piano of The Philadelphia Orchestra

SPRING CLOTHES

For several years there has been a growing tendency to order Spring Clothes early.

Southern trips—prolonged travel—avoiding the Spring rush—there are many reasons why men prefer to make an early choice.

Very good and unusual are the new shades and textures arriving daily from England and Scotland.

HUGHES & MÜLLER

Established in 1848 at 338 High Street

1527 WALNUT STREET
PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building
S. E. Corner 15th and Chestnut Street
Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited.
Certificates of Deposit Issued. Trusts of All Kind Executed.
Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Symphony No. 2, in D major, Op. 73.....Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

The Society of the Friends of Brahms (a huge and flourishing body) might have celebrated not long ago, had they been a little more alert, the semi-centenary of the first public exhibition of the D major Symphony, which, according to a majority of the historians, took place December 30, 1877, at Vienna, under the direction of Hans Richter.[1]

The first performance of the work in America was by Theodore Thomas, at one of his concerts in New York, less than a year after the première in Vienna—October 3, 1878. On November 23d of the same year the Philharmonic Society, under Adolf Neuendorf, added the work to its repertoire. On January 9, 1879, the symphony was played in Boston at a concert of the Harvard Musical Association. It was then regarded, says Mr. Philip Hale, as "perplexing and cryptic." The redoubtable John S. Dwight declared that Sterndale Bennett could have written a better symphony.

But it was not only in barbarous America, fifty years ago, that brick-bats were flung at the fair head of the new symphony. As lately as 1901 an eminent and brilliant English critic, pondering this work, asserted that he "had yet to meet anyone who had derived intense pleasure from a Brahms symphony"; and he contributed to the general enlightenment of his countrymen by informing them that Brahms "had not the intellect of an antelope."

* * *

But of all the critical and popular delusions that have hidden the essential Brahms, the most grotesque is that which held that he habitually "wrapped himself in obscurity," as Mr. R. A. Streatfeild

[1] One of the reasons why program-annotators go mad may be suggested by the circumstance that in case you want to give the date of the first public performance of Brahms' D major Symphony, Clio will assist you as follows: Kalbeck, Deiters and Florence May, in their biographies of Brahms, say the date was December 30, 1877. Erb, in his Life, gives December 24, 1877. Contemporaneous journals say December 20, 1877. Reimann in his Life of Brahms gives January 10, 1878, as the date, and he says that Brahms conducted.

Leopold STOKOWSKI

shortly before he left for California conducted the Philadelphia Orchestra in a series of concert favorites in the Academy of Music. These selections were not heard by the general public. But if you will hark back to the last few official Stokowski concerts and recall how magnificent they were, you will have some estimation of the grandeur of these out-of-hours performances. One of these concert favorities was the

BIZET—CARMEN SUITE . . . a concert adaptation of selections from that most popular opera. When such favorites as *The March of the Smugglers*, *The Prelude to Act 1*, *Soldiers Changing Guard*, and *The Gypsy Dance* are played by the Philadelphia Orchestra, the result is indeed thrilling . . . full of vivid color and sparkling with life and romance.

BRAHMS—SYMPHONY NO. 3 in F MAJOR . . . is a second of these superb concert selections. Do you remember how marvelously the Orchestra played this symphony under Stokowski's leadership in an October concert? Well—this same composition was again played by the Philadelphia Orchestra, but without audience.

Both these selections were played for the sole benefit of the recording equipment of the Victor Talking Machine Company. Both are now on Orthophonic Victor records . . . records which are truly a credit even to an orchestra that has made history in orchestral recording. The *Carmen Suite* is now available, the *Brahms Third* will be on sale February 1st. These are the first Victor records made by Stokowski since his year of absence. Hear them! by all means! They are true Philadelphia Orchestra concert performances . . . that is the highest praise possible.

wrote in his *Modern Music and Musicians* as recently as 1906. "He touches no chord of human sympathy. It is perhaps this very austerity, this severe self-repression, this remoteness of personality, that constitute to some minds the charm of Brahms' music."

As a matter of fact, it is only within comparatively recent years that Brahms has been taken to the critical and popular bosom. We find Mr. Weingartner in his study, *The Symphony Since Beethoven,* remarking of the slow movement of the D major Symphony: "[This movement] can be satisfactorily comprehended only after frequent hearing. It is difficult for it to disclose itself to the musical mind, but it does so thoroughly in the end. If I may be allowed the comparison, I should like to suggest a Dutch landscape at sunset. The eye at first sees nothing but the sky over the wide, wide plain; heedlessly and wearily it lets the glance pass over it. Gradually a feeling arises, quietly, from afar, and speaks to us."

At about the same time, the unforgettable Huneker, that gallant Steeplejack of the Seven Arts, found it necessary to assure us that Brahms was really not so "cold," so "formal," so "much of the mathematician," as he seemed—that there was sweetness and nourishment under the harsh rind. "Brahms," he urged, "is not always gloomy, forbidding, cross-grained and morbid." Do you not see, he pleaded with us, "how this man can unbend the bow and say lovely, gracious, persuasive things?"

Mr. Streatfeild would not have been convinced. He could listen to the D major Symphony and then set down the opinion that the composer "wraps himself in obscurity, touches no chord of human sympathy." "Whatever people may have professed to find in Brahms' music," he added, "they have never found Brahms there."

* * *

Bear in mind those sentences as you listen to this symphony, with its warm tenderness, its rich, expansive lyricism, its gravely philosophic brooding, its playfulness, its humor, its grace. These traits were noted by some of those who heard the work fifty years ago in Vienna; why, one wonders helplessly, were they not taken

Collecting Records . . . . .

is an interesting and fascinating hobby. A Record Library of the World's Music is just as important as a well stocked library of the world's literature.

In England, for years, the collecting of Phonograph Records has been receiving the attention of the discerning and recently in Amercia many splendid private libraries have been started,

Through our Imported Record Department we have aided collectors throughout the world. Our catalogues of Imported Recordings will be mailed gratis upon request.

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Pequignot

Jewels

908-09-10-11

Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3

Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

into account when commentators like Mr. Streatfeild, a generation later, were damning Brahms as reserved and obscure and drab, an artist incapable of human sympathy?

* * *

If ever the sun beat down upon a musician's score and sweet winds blew through it, they did so as Brahms put forth the music of this symphony. There is no more warmly and tenderly imagined page in the literature of the orchestra than the one in the Coda of the first movement, where the first horn sings so enchantingly against the weaving of the strings. This is lyric poetry of wind-swept, sun-shot loveliness, as candid and fragrant as a mountain meadow.

In such passages as this, Brahms is the eternal romanticist—the romanticist untouched by falsity or pose or fustian or overripeness. This is the romanticism which endures because it is merely loveliness in disguise.

* * *

But even this enamoring side of Brahms is forgotten when we come to the slow movement of the Second Symphony, for here we get the Brahms who was more than lyrist: this is the grave, autumnal Brahms, the Brahms who has watched the dead leaf fall upon the sod, yet can give us, not the music of misanthropy and morbid woe, but the music of a sane and sober-hearted poet who could not help but feel profoundly and pitifully the tragedy of human pain. And here, again, is a poet as immeasurably remote from that austerity and drabness which were so long ascribed to him as philosophy and sensibility are remote from softness and hysteria.

It is this movement, with its tragic undertone, that lifts the work into a region of exalted musical speech where it keeps company with Brahms at his noblest. There cannot be many today who are able to listen without emotion to the opening of this wonderful Adagio—in particular, to that passage where the gravely beautiful melody in eighth-notes for the 'cellos winds about the descending trombone

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company

OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed.

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

phrase in quarters, producing the bitter-sweetness of those haunting minor and major seconds that dwell in the ear long after the music has passed on to other moods and other spells, like Shelley's enamored wind, "whispering unimaginable things."

* * *

This "music of the future," as Huneker called the writing of Brahms, has become, as Wagner's became a generation earlier, intimate and contemporaneous. We have caught up with the flying feet and the widespread wings, and are level with the deep-set eyes that once seemed to hold only mysteries and austerities, but now are so candid, so compassionate and so clear.

Piano Concerto No. 1, in F minor, Op. 14.....Abram Chasins

(Born in New York City, August 17, 1903.)

Abram Chasins showed musical aptitude in early childhood. In his seventh year he became a pupil of the late Bertha F. Tapper, and had the benefit of her sympathetic guidance in his educational development until the death of Mrs. Tapper four years later. Soon afterwards, young Chasins won scholarships at the Ethical Culture School and at the Institute of Musical Art. He pursued his musical studies at the Institute for a period of two years, studying piano, theory and composition.

On the recommendation of Ossip Gabrilowitsch, he was accepted as a pupil by Richard Epstein, and remained with that teacher until Mr. Epstein's death. At the age of sixteen, Chasins became a pupil of Ernest Hutcheson, and studied with him for six years. Entering the competitive examination for the Juilliard Foundation Fellowships, he won awards in both piano-playing and composition. He pursued the latter study at the Juilliard Foundation under Rubin Goldmark.

A Smile that's lasted more than 20 Years

It's Gene's, that smile—his own private brand. There by the door, he has welcomed visitors for twenty-three years. And more than a few Chalfonte-Haddon Hall friends have seen Gene smile *every one* of those years! . . *Would you care for a booklet about Chalfonte-Haddon Hall?*

CHALFONTE-HADDON HALL

ATLANTIC CITY American Plan

Leeds and Lippincott Company

When he was twenty, Mr. Chasins published numerous pieces for piano. Shortly after, his music began to be played here and abroad by such artists as Hofmann, Moiseivitsch, Hutcheson, Levitzki and Bachaus.

During the spring and summer of 1926, Mr. Chasins traveled abroad with Josef Hofmann, and thereafter studied with Mr. Hofmann for about three years. Mr. Chasins is now a member of the faculty of the Curtis Institute of Music.

Among Mr. Chasins' compositions are three *Chinese Pieces* for orchestra; three songs; two pieces for 'cello; and many widely played pieces for piano.

* * *

The work on this program, the Concerto for piano and orchestra, was composed between June and October, 1928. The work is in the key of F minor, and is in three movements: I. *Allegro vivace—Molto energico;* II. *Andante con grazia;* III. *Presto.* The annotator is indebted to Mr. Chasins for the following analysis:

"The first movement, in F minor 4-4 time, begins with an introduction over a pedal point on F for the basses and timpani, leading to a statement of the first theme by the violins, accompanied by the piano. There is a restatement of this theme by the piano with orchestral accompaniment, an extension leading to the introductory figure, and another repetition of the theme by full orchestra and piano. There follows a transition to the second theme, which is announced by the solo instrument, *tranquillo,* in A-flat major. This is repeated immediately by the oboe, accompanied by a countermelody for the piano. Then follows an extended development of the second theme (for the piano, with accompaniment by the strings) leading to regular development of the first subject, recapitulation back to the second theme, and further development in D-flat by the orchestra. This section ends by the orchestra playing a 6/4 chord of F minor, and leaving the pianist to an uncertain fate with a difficult cadenza. The climax of the movement is reached with the

Columbia-Kolster Viva-tonal — The Electric Reproducing Phonograph — "like life itself" — A triumph of sound reproduction and amplification.

Price $525

THE FINAL MIRACLE OF MUSIC

¶ This Viva-tonal Columbia instrument is nothing less than an absolute miracle. ¶ Place your hand upon the case—every fibre of the wood is vibrating—alive with music! Stand apart and shut your eyes—your whole body actually throbs with the impact of musical reality. You not only hear the music—you feel it. ¶ The element of superlative beauty is unmistakable—the beauty that pleases the eye no less than the new beauty that astounds the ear. ¶ Ask for Columbia Masterworks Catalog of Eighty-Seven Album Sets Comprising the Most Celebrated Works of the Great Composers.

H. ROYER SMITH COMPANY
10th and Walnut Streets

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.
11th and Market Streets

B. B. TODD
1306 Arch Street

C. J. HEPPE AND SONS
1117-19 Chestnut Street

Shubert Week—*Back to Melody*—Nov. 18-25
Organized by Columbia Phonograph Company

COLUMBIA

orchestra playing a final statement of the first theme, against a diminution of the second theme as counterpoint for the piano. Then the coda.

"The second movement, *Andante con grazia,* A major, 3-4 time, starts with the entire first theme and its development confided to the piano alone. The middle section presents a theme in F-sharp minor, delivered, *molto espressivo,* by the 'cellos, with accompaniment for wood-wind and strings. This is repeated by the flute, interchanged with oboe, accompanied by running passages on the piano. Then follows a development by the piano alone, built on a combination of the first and last three notes of the second theme, and leading to a passionate final statement of the theme of the middle section by the piano and orchestra. The piano alone then recalls the first theme, and leads to a coda for a trio of instruments: piano, clarinet and 'cello.

"The Finale (*Presto,* F minor, 2-2 time) is a tarantella. After a short introduction over a pedal-point on C, with the piano and orchestra carrying on a dialogue built of rhythmic portions of the first theme, the chief subject is stated by the violins and wood-wind. The second subject, in B-flat minor, is announced by the piano, the orchestra playing an accompaniment consisting of a triplet figure that later becomes important. There follows a complete development of the second theme, leading to a return of the first theme, this time accompanied by the orchestra playing the former counterpoint to the second theme. During this return, the piano and strings play a canon on the first theme, the strings taking the antecedent, the piano the consequent. This leads to the delivery by the piano of a portion of the second theme, with the piano developing briefly the former contrapuntal subject, which is used as a transition to the final statement of the first theme. This time, both the first and second subjects and their respective counterpoints are combined—all four together. This begins the Coda, which brings back recollections of the first movement. The final pages may be regarded as a sort of apotheosis of the entire work."

I. MILLER

INSTITUTION INTERNATIONALE

The Charm of Color!

Whether one chooses this slipper in paisley brocades of rainbow coloring, or in lustrous satins that may be tinted to *exactly* match one's gown, the effect is equally charming!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

Overture, "Carnival," Op. 92.....Anton Dvorák

(Born at Mulhäusen, Bohemia, September 8, 1841; died at Prague, May 1, 1904.)

When Dvorák came to America in the autumn of 1892, to assume his post as Director of Mrs. Thurber's National Conservatory, he was exhibited to the local savages at a "Grand Concert" (as the announcements proclaimed it) in Carnegie Hall. It was, indeed, a grand occasion. Colonel Thomas Wentworth Higginson made a speech about "the New World of Columbus" (which, by a happy accident, had been discovered just 400 years before) and "the New World of Music"—not the celebrated E minor symphony of Dr. Dvorák, as yet unwritten, but the new tonal continent about to be explored by the eminent Bohemian. There was a great audience; *America* was sung by a chorus of 300; Anton Seidl conducted Liszt's *Tasso;* the incomparable Emil Fischer, with Mme. de Vere-Sapio, appeared as soloists; and Dvorák himself conducted a *Te Deum* written especially for the occasion, and a tripartite work for orchestra announced as a *Triple Overture: Nature, Life, Love.*

This cycle of overtures is nowadays split apart, and its component elements figure upon contemporary programs as separate works, with different titles, Nature being represented by *In der Natur* (Op. 91), Life by the *Carnival Overture*[2] (Op. 92), and Love by *Othello* (Op. 93). But when Dvorák composed the pieces in 1891 he intended them to be played together; and a program-note circulated at the New York concert conveyed to the audience what was understood to be an authorized publication of Dvorák's own interpretation of his poetic scheme.

This composition [declared the annotator] is a musical expression of the emotions awakened in Dr. Dvorák by certain aspects of the three great creative forces of the Universe—Nature, Life, and Love. . . . The three parts of the overture are linked together by a certain underlying melodic theme. This theme recurs with the insistence of the inevitable personal note marking the reflections of a humble individual, who observes and is moved by the manifold signs of the unchangeable laws of the Universe. . . .

[2] At the first performance in Prague (April 28, 1892), the second overture was called *Bohemian Carnival.*

STECKER . . . WALNUT STREET

Fashions That Will Go South With the Smartest!

"Palm Beach"
3-Piece knitted suit of featherweight zephyr in white and pastels, $29.75

"Antibes"
Imported hand-knitted modernistic sweater with crepe de chine skirt, $39.50

"Le Touquet"
2-Piece bouclette with smartly patterned sweater $34.75

The Stecker collection of Southern sports fashions is complete—new, gay, colorful expressions of sunny sands and skies! Lovely French imports from the late Paris openings—important as forecasts of spring fashion! And our own careful copies of recent imports. Many exclusive with Stecker.

Stecker

. . . 1220-24 WALNUT STREET . . .

If the first part [Nature] suggested *Il Penseroso,* the second [*Carnival*], with its sudden revulsion to wild mirth, cannot but call up the same poet's *L'Allegro,* with its lines to "Jest and youthful jollity." The dreamer of the afternoon and evening has returned to scenes of human life, and finds himself drawn into the

busy hum of men

. . . . . .

When the merry bells ring round,
And the jolly [8] rebecks sound
To many a youth and many a maid,

dancing in spirited Slavonic measures. Cymbals clang, strange instruments clash; and the passionate cry of the violins whirls the dreamer madly into a Bohemian revel. Anon the wild mirth dies away, as if the beholder were following a pair of straying lovers, whom the boisterous gayety of their companions, with clangor of voices and instruments, reach but dimly. A lyric melody sustained by one violin, the English horn, and some flutes, sets in, and almost unconsciously returns to the sweet pastoral theme, like a passing recollection of the tranquil scenes of nature. But even this seclusion may not last. A band of merry maskers bursts in, the stirring Slavonic theme of the introduction reappears, and the three themes of the second overture—the humorous, the pathetic, and the pastoral—are merged into one, with the humorous in the ascendant, till a reversion changes the order. The whole ends in the same gay A major key with which it began.

[8] *L'Allegro* is misquoted. Milton wrote of "jocund," not "jolly," rebecks.

ABRAM CHASINS, *Composer-Pianist*

ABRAM CHASINS was born in New York City in 1903. He showed unusual musical gifts in early childhood and when seven years old he came under the sympathetic guidance of Bertha F. Tapper, with whom he remained for four years. After that time he won scholarships at the Ethical Culture School and at the Institute of Musical Art. On the recommendation of Mr. Gabrilowitsch, he was accepted as a pupil by Richard Epstein, with whom he remained until that eminent teacher's death. His next teacher was Ernest Hutcheson, under whose guidance he remained for six years, and at whose suggestion he entered the competitive examination for Juilliard Foundation fellowships and won awards in both piano playing and composition. He studied composition under Rubin Goldmark, and at the age of twenty, began to write for the piano. During the spring and summer of 1926, Mr. Chasins enjoyed the opportunity of travel and study with Josef Hofmann, with whom he has studied for almost three years. Upon their return from Europe, Mr. Hofmann appointed him a member of the faculty of The Curtis Institute of Music. Mr. Chasins has a number of works to his credit, his latest composition being the Concerto which figures on this program, and which will be heard for the first time at these concerts.

While You Are Enjoying The Orchestra–

—the burglar may be making off with the valuables you left "safe" at home—or fire may be destroying them.

But you can put them beyond the possibility of both these risks—in our conveniently located Safe Deposit Vaults.

Boxes range from $5 to $250 a year; there are 35 coupon rooms where you can review the contents of your box in comfort and privacy.

Main Office:
Broad—Chestnut
—Sansom

The
Real Estate-Land Title & Trust Company
WORLD'S OLDEST TITLE COMPANY

Downtown Office:
517 Chestnut
Street

Elizabeth Arden understands the exquisite care of the skin, and knows that faces do not just stay in shape, but must be held in shape by good strong muscles and firm healthy tissues.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for an appointment
RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*
673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
January 25
At Two-Thirty

Next Week's Program

Saturday
January 26
At Eight-Twenty

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*
OSSIP GABRILOWITSCH, *Guest Conductor*

TANEIEV — Entr'acte from "Orestes"

GLAZOUNOW — Symphony No. 4, in E flat major

I. Andante—Allegro moderato
II. Scherzo; Allegro vivace
III. Andante—Allegro

RACHMANINOFF — Symphonic Poem, "The Isle of Death"

RIMSKY-KORSAKOW — Caprice Espagnol

This program will end approximately at 3.55 P. M. on Friday and 9.40 P. M. on Saturday

NOTICE

The doors of the auditorium will be closed at the beginning of the concert and will not be opened for admission to latecomers until the regular intermission, after which the doors will again be closed until the end of the concert.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY *Afternoons at 2.30*	SATURDAY *Evenings at 8.15*	MONDAY *Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 24 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Jan. 25-26	OSSIP GABRILOWITSCH
Feb. 1-2-4	BERNARDINO MOLINARI
Feb. 8-9	ARTUR RODZINSKI
Feb. 15-16-18	ALEXANDER SMALLENS
Feb. 22-23 to March 1-2	EUGENE GOOSSENS
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS *

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Ossip Gabrilowitsch, Pianist

January 18-19
Abram Chasins, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.45, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.

Start the New Year Right!

Invest some of your Christmas Money

in

All Year 'Round Pleasure and Comfort...

An Electric Refrigerator

And for years to come you will collect the dividends . . . automatic, reliable, constant refrigeration, which will keep foods fresh and pure for days, cut marketing problems in half, and simplify the preparation of perfectly chilled danties.

See these splendid types on display in our showrooms . . .

Servel
General Electric
Welsbach

Various sizes. Prices begin as low as $225.00, and you may pay as little as $20.00 down. Balance in easy monthly payments.

THE PHILADELPHIA ELECTRIC COMPANY

Tenth and Chestnut Streets

J. E. CALDWELL & CO.

CHESTNUT STREET AT JUNIPER

Critically Selected
Caldwell Diamonds

Each individual gem, whether large or small, is subjected to the most rigid examination by the experts of this house. To be accepted, it must conform to the highest standards of quality, beauty and brilliance.

JEWELRY · SILVERWARE · WATCHES · STATIONERY

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
JANUARY 25-26

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY
1617 SPRUCE STREET
Frederick Hahn, *President-Director*

Fifty-nine years of continued success in training musicians

The OSTROVSKY SYSTEM of Hand Development is highly recommended for fitting the hand of the Pianist, Violinists or 'Cellist for its task—removing faults, improving and reconstructing technique and tone—a short cut to the achievement of artistic playing.

FOR PARTICULARS, CONSULT REGISTRAR

Pupils may register at any time **Early enrollment desirable**

Telephone: Pennypacker 5053

BRANCHES:

West Philadelphia, 5132 Spruce Street — Germantown, 30 East Walnut Lane
Tioga, 1622 West Westmoreland Street — Glenside, Pa., 246 Cliveden Avenue
Columbia, Pa., 743 Locust Street

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
206 So. Camac Street

Lamp Shades
Old Prints *Waste Baskets*
SPECIAL ORDER SERVICE

---and books?
emma feldman
book & art shop
1232 locust street

Make Your Partnership Safe

Complete your financial plan by arranging with us to pay a stated sum if either partner should die. Pays for the widow's portion, pays outstanding obligations, and saves the business for the survivor. Also is a creator and expander of credit, at bank, and among others who are grantors of credit. Every unprotected partnership is an endangered partnership. Partnership insurance is a cash asset, available in emergency, and *is not an expense. Send for booklet, "The Unseen Sword."*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square Founded 1847 Philadelphia, Pa.

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

JEWEL MASTERPIECES

The extraordinary reputation of this Establishment for the creation of magnificient Jewels is the result of one hundred year's experience.

PEARLS DIAMONDS

EMERALDS

SAPPHIRES RUBIES

Rings, Bar Pins, Brooches
Bracelets, Necklaces

The Diamond with the Polished Girdle is the favored Diamond for the Engagement Ring.

Special Photographs upon request

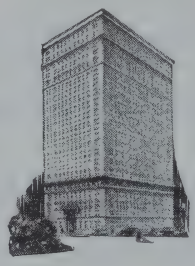
The Barclay

RITTENHOUSE SQUARE EAST

HARRY TAIT, Managing Director

The "New" City Home

WHEN you say "cooperative apartment" you are naming the new type of American home which is displacing the expensive and troublesome city house, and the rented apartment or glorified "flat". A bold step forward in home owning, its wide spreading acceptance by American leaders in finance, the law, and the professions generally, indicates the social soundness of the cooperative plan, the safety of its investment aspect, the convenience of operation, its economy. It answers the desire for individual ownership —with the annoying details of operation under the direction of an experienced manager at a cost much less than any one owner could achieve.



The Barclay fulfills all the essential requirements of the cooperative plan, as worked out in nearly 150 similar projects in large cities and is under the same planning and selling direction which has proved so successful in many of New York's best known cooperatives.

This beautiful and ideally located twenty-one story building is exceedingly well planned to provide for every requirement of a fashionable town residence. Eleven and eight room housekeeping apartments of distinctive plan have complete provision for every modern home convenience. The two and three room non-housekeeping apartments have serving pantries and refrigeration. Larger suites can be arranged if desired. Restaurant and private dining rooms, together with maid and valet service, furnish features of an exclusive residential hotel.

All apartments are to be sold on the 100% cooperative ownership plan.

For information apply to Your Own Broker or

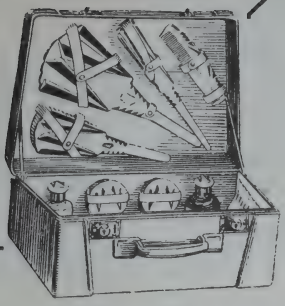
the Selling Agent

BROWN, WHEELOCK: HARRIS, VOUGHT & CO., INC.

1722 RITTENHOUSE STREET · PHILADELPHIA, PA.

A book describing all the types of apartments and the services offered will be sent you on application to the Selling Agent, or your own broker

Architect: J. E. R. CARPENTER *Builder:* UNITED ENGINEERS & CONSTRUCTORS INC.



Style Illustrated $100

Shadowtone

Fashioned in Modern Art and Staple Designs
Six Beautiful Colors
In Pastel and Subdued Tones
Fittings designed in the modern trend — strikingly original and exclusive with us.

Bains LUGGAGE THAT LASTS

1028 Chestnut St. —— 1516 Chestnut St.

SCHOOL OF MUSIC

of TEMPLE UNIVERSITY

1521 Locust Street, Philadelphia, Pa.

PUPILS MAY ENTER AT ANY TIME DURING THE YEAR

THADDEUS RICH, Mus. Doc., Dean. E. F. ULRICH, Associate Dean

TEACHERS' CERTIFICATES, DIPLOMAS, DEGREES

No high school education required except for the College course of music. All branches of music, Piano, Organ, Violin, Voice and all Orchestral instruments, from the children's department to the highest grade—private lessons.

Training for Opera (under Giuseppe Agostini)

Orchestral Instruments taught principally by member of Philadelphia Orchestra. Student recitals—Orchestral practice—Classes in Harmony and History of Music.

Dormitories. Branch Schools. Write for Catalog or Phone Stevenson 7603

School of Music of Temple University

1521 LOCUST STREET PHILADELPHIA, PA.

DUNNING SYSTEM OF IMPROVED MUSIC STUDY
Carre Louise Dunning, Originator
8 West 40th St., New York City
834 South Plymouth Blvd., Los Angeles, Calif.

The Greatest Musical Event in New York City in the past several decades was the playing of a ten-year old Dunning pupil with the New York Philharmonic Orchestra, March 20, 1926. The child had only studied one year and eight months. She played Le Carnaval des Animanx, by Saint-Saens. The piece is twenty-three pages long; she memorized it in three weeks. If you have any plan for teaching that can bring such results in that length of time, then you do not need the Dunning System. If you have not, then you do. Members of these prominent families have had the benefit of the Dunning System: Astors, Vanderbilt, J. Innesley Blair, George F. Baker, Duchess of Torlonia, Bradley Martin, Sir Edgar Guest, J. Pierpont Morgan, Roland Harriman, Gloria Caruso, F. W. Woolworth.

Faculty of Normal Teachers' Classes Held in These Cities

Katharine M. Arnold, 93 Madison St., Tiffin, Ohio; Allie E. Barcus, 1006 College St., Fort Worth, Texas; Elizette R. Barlow, Box 1244, St. Petersburg, Fla.; Catherine G. Bird, 658 Collingwood Ave., Detroit, Mich.; Grace A. Bryant, 201 10th Ave. N., Twin Falls, Idaho; Mrs. Jean Warren Carrick, 160 E. 68th St., Portland, Ore.; Dora A. Chase, 345 Clinton Ave., Brooklyn, N. Y.; Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; Beatrice S. Eikel, Kidd-Key College, Sherman, Texas; Ida Gardner, 17 E. 6th St., Tulsa, Okla.; Gladys M. Glenn, 1217 Bowie St., Amarillo, Texas; Florence E. Grasle, Michigan State Institute of Music, Lansing, Mich.; Harriet Bacon MacDonald, 13434 Detroit Ave., Cleveland, Ohio; Kate Dell Marden, 61 N. 16th St., Portland, Ore.; Mrs. W. P. Mason, 302 Mid. City Bank Bldg., Chicago, Ill.; Laud G. Phippen, 3435 Asbury Ave., Dallas, Texas; Ellie I. Prince, 4106 Forest Hill Ave., Richmond, Va.; Virginia Ryan, 1070 Madison Ave., New York City; Stella H. Seymour, 1219 Garden St., San Antonio, Texas; Gertrude Thompson, 508 W. Coal St., Albuquerque, N. M.; Isobel M. Tone, 626 Catalina St., Los Angeles, Calif.; Mrs. H. R. Watkins, 124 E. 11th St., Oklahoma City, Okla.

Decorate with Artistic Lighting Equipment

Quaint
Lighting Fixtures & Lamps
THE
HORN & BRANNEN MFG CO.
Retail Sales Room
427-433 N. Broad Street

La Bottega Mediterranea

334 Allen's Lane, Mount Airy
One block west of Allen's Lane Station

European and North African
hand-tooled leather,
pottery,
brass,
linens,
jewelry,
antique furniture

ELSA and DOROTHY McCAUSLAN

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS

PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Seventeenth Pair of Concerts

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
JANUARY 25, at 2.30

SATURDAY EVENING
JANUARY 26, at 8.20

1928-1929

NAN DUSKIN'S
OWN STORE

for the
south

frocks . . ensembles . . coats

126 So Eighteenth St
COR SANSOM

For Advertising Rates in this

PROGRAM

Apply to

HALLOWELL CO.

SHERIDAN BUILDING

Sansom Street at Ninth

Philadelphia, Pa.

Visit

the Salons of
Helena Rubinstein
for a Beauty Analysis

HELENA RUBINSTEIN studies your individuality and offers detailed advice on home treatments and the art of personality make-up.

Benefit by Helena Rubinstein's knowledge of the science and the art of beauty. Her world renowned treatments spell the banishment of crow's-feet, wrinkles, double chin, large pores and blackheads. Her cosmetic masterpieces accent your beauty to the point of perfection!

Even one Helena Rubinstein treatment, plus regular home treatments, will yield you long-lasting beauty and youthfulness.

For the harmonious perfection of your Beauty's ensemble, come to the Salons de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

For appointment telephone Pennypacker 2028

Helena Rubinstein

PARIS LONDON

254 S. 16th St., Philadelphia

For the harmonious perfection of your Beauty's ensemble, come to the Salon de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Solicitor
WILLIAM CURTIS BOK

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

EDNA PHILLIPS, *in charge of Harp Department*

VIOLIN · HARMONY · COUNTERPOINT · COMPOSITION

WM. F. HAPPICH

1520 Chestnut Street

ALFRED SEYDEN — *Violinist*

Studio: 508 Presser Building

Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

---

PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman, *Managing Director*

216 SOUTH 20th STREET

Locust 1877

G. RUSSELL STRAUSS

TEACHER of SINGING

BARYTONE

1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART

BEN STAD, Director

44th at Chestnut Street
EVERGREEN 3959

THE STERNBERG SCHOOL OF MUSIC

Constantin von Sternberg, *Founder*

Rittenhouse 3634

Thirty-ninth Season

30 South 21st Street

Rittenhouse School of Music

265 South Nineteenth Street

Hermione Montanye, Director

PHILIP H. GOEPP

Instruction on two pianos privately or in class

Studio: 20 S. 21st Street

SUTOR SCHOOL of Music

Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Both Studios are equipped with a Visuola.

Bell Phone, Spruce 6405

MISS PINAUD

Specialists in Electrolysis

Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.

Women Only

712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

WINIFRED ATKINSON

PIANIST

1716 Chestnut St. Locust 4980

Faculty: The Philadelphia Conservatory

Candle Cottage Antiques

A. I. R. MacCain

338 ALLEN LANE

Mt. Airy Philadelphia

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President,* 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President,* 811 Packard Building
Mrs. Charles W. Henry, *Vice-President,* Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary,* Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary,* 2116 Pine Street
Mrs. George Henderson, *Treasurer,* 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John A. Brown, Jr.
Mrs. John Cadwalader
Mrs. Cyrus H. K. Curtis
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Miss Caroline Sinkler
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. Grahame Wood

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President,* Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President,* 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President,* School Lane, Germantown
Miss Rossmassler, *Recording Secretary,* Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.,* 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer,* Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

Philadelphia Civic Opera Company

ACADEMY OF MUSIC

1928—SIXTH SEASON—1929

Thursday Evening, January 31, 1929

AT 8.00 O'CLOCK

IL TROVATORE—*Verdi* In Italian

Leonore.....LEONE KRUSE
Azucena.....KATHRYN MEISLE
Inez.....HELEN BOTWRIGHT
Manrico.....JUDSON HOUSE
Count di Luna.....IVAN IVANTZOFF
Ferrando.....HERBERT GOULD
Ruiz.....PIERINO SALVUCCI
Messenger.....LOUIS PURDEY

ALEXANDER SMALLENS, *Conductor*
KARL T. T. SCHROEDER, *Stage Director*

Costumes and scenery furnished by the
Consolidated Theatrical Costume Company of New York City
Fifty-five members of the Philadelphia Orchestra
All Philadelphia Chorus—Eighty Members

PRICES, 50 Cents to $4.00

Tickets on sale at Heppe's, 1119 Chestnut St. and 1112 Packard Building

ZOFIA NAIMSKA

Concert Pianist and Teacher

Opened her Studios in
PHILADELPHIA AND NEW YORK
Four Years with Leschetizky

"Not only an excellent pianist but most capable by reason of her talent and musical intelligence to teach her art with the greatest success." —*(Signed) Prof. Th. Leschetizky*

"A really high class artist. Eminently qualified to teach."
—*I. I. Paderewski*

Write or Phone to:

Farr Rucker, 2022 Walnut St., Philadelphia Tel. Spruce 5056
Z. Naimska, 445 Riverside Drive, N. Y. City, Tel. 7669 Cathedral

Green Parrot Tea Room

314 South Smedley Street
Between 16th & 17th—Spruce & Pine

LUNCHEONS TEAS DINNERS
Open Sunday, 5 to 7 o'clock
Bell Phone, Pennypacker 6620

THE PEASANT SHOP

cordially invites you to visit
its New Quarters
119 South 19th Street

NEETER-BAREND CO.

Dealers in

Highgrade String Instruments and Bows

804 Pine Street, Philadelphia, Pa.
Phone Walnut 4627

432-83rd Street, Brooklyn, N. Y.
Phone Shore Rd. 1577

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Charles P. Blinn
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllys K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Miss Anna Katharine Stimson
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

Directors

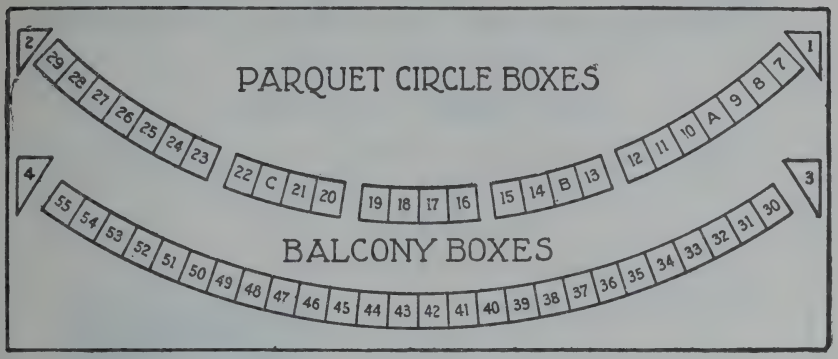
Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirz

a Superlative of Elegance

THE ERMINE WRAP

HOUSE *of* WENGER
1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

Philharmonic-Symphony Society
OF NEW YORK

FRITZ REINER, *Guest Conductor*

Fourth
Subscription Concert

Monday Evening
JANUARY 28
at 8.15 o'clock

Academy of Music

FRITZ REINER
Guest Conductor

PROGRAM

DANIEL GREGORY MASON	Overture, "Chanticleer"
BACH	Two Choral Preludes: (a) "Schmucke dich, O liebe Seele" (b) Komm Gott, Schöpfer, heiliger Geist" *Orchestrated by Arnold Schönberg*
RESPIGHI	Suite, "The Birds"

INTERMISSION

PROKOFIEFF	"Ala and Lolly"
IBERT	Escales (Ports of Call)

The Steinway is the Official Piano of the Philharmonic-Symphony Society

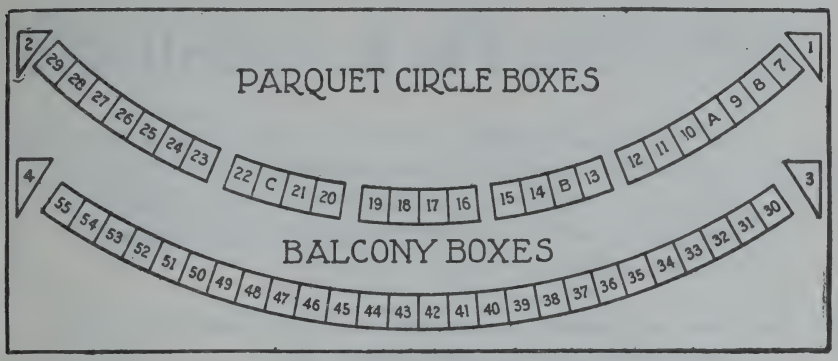
Tickets at Heppe's (George T. Haly), 1119 Chestnut St.

CONCERT MANAGEMENT ARTHUR JUDSON

Packard Building
Philadelphia

Steinway Hall
New York

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Thos. Raeburn White
19 Mr. Edward W. Bok
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mr. & Mrs. Leander C. Claflin
Mr. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

DISTINCTIVE DESIGNS

Fashionable, individual, unusual—a coat or wrap from this establishment—be it an authentic reproduction of an imported model—or one of our own original designs—it is sure to show the FERBER perfection of workmanship and material.

You are invited to inspect our large assortment of fashionable models in all the smart furs.

Jacques Ferber
Furs
1708 WALNUT STREET

Pauline Herman
IMPORTER

WALNUT AT 19TH RITTENHOUSE PLAZA

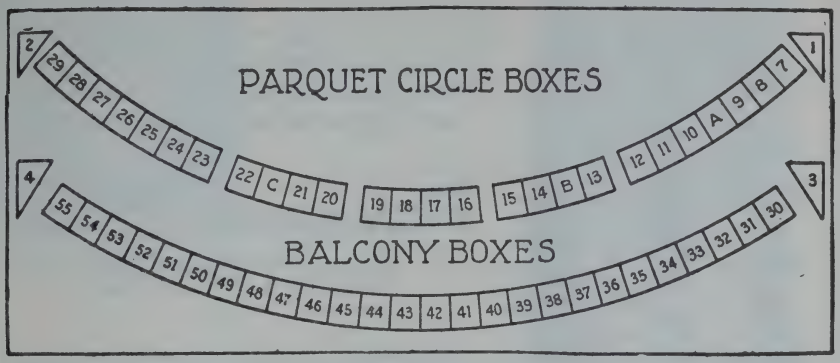
Now Showing

HATS

for the

Winter Resort Season

The List of Box Holders for 1928-1929



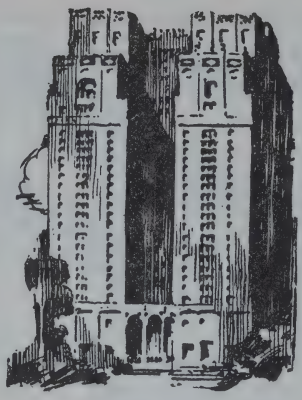
MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory



LIVE in the heart of Philadelphia and still be far away from the noise of traffic—city dust and inconveniences. You can do that very thing in the modern twenty-two story

Rittenhouse-Plaza
APARTMENTS

N. W. Cor. Walnut and 19th Streets

Inspect our beautiful display apartments—with central refrigeration—incinerators—and every last-minute convenience and refinement

Six rooms—3 baths Eight rooms—4 baths

Our representative on premises

MASTBAUM BROTHERS & FLEISHER
1424 S. Penn Square

Mitchell Fletcher Co.
Dates Stuffed with English Walnuts

Boxes of 1 Lb., 42c.—Special During January

PHILADELPHIA—WAYNE—ATLANTIC CITY

SHUT-IN-SHOP
SHUT-IN-CRAFT
Initials Embroidered
Jigsaw Puzzles Cards
35 South 19th Street

Rittenhouse 4985
OTTO KELLER
Own Make Ice Cream
. . Cakes, Pastry and Candy . .
218 South 20th Street
Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE
We Deliver Anywhere
Penn Athletic Club
LOCUST AT EIGHTEENTH ST.
Philadelphia, Pa.
Telegraph Delivery Service
Bell, Pennypacker 1411

CAMPBELL-HICKIE
Negligees Lingerie
S. E. Cor. 17th and Walnut Sts.
Philadelphia

LEOPOLD STOKOWSKI
Conductor

Orchestra Personnel *for* 1928-1929

OSSIP GABRILOWITSCH
Guest Conductor

First Violins

MISCHA MISCHAKOFF
Concertmaster
ALFRED LORENZ
LUIGI FERRARA
ALEXANDER J. THIEDE
ALEXANDER ZENKER
HARRY ALEINIKOFF
DAYTON M. HENRY
ISRAEL SIEKIERKA
JACOB SIMKIN
YASHA KAYALOFF
ALEXANDER HILSBERG
GRISHA MONASEVITCH
HENRY SCHMIDT
GEORGE BEIMEL
KALMAN SMIT
JOEL BELOV
ARTHUR B. LIPKIN
MARIUS THOR

Second Violins

DAVID DUBINSKY
IRVING BANCROFT
JOHN W. MOLLOY
A. GORODETZKY
DAVID COHEN
LOUIS FISHZOHN
MATTHEW J. MUELLER
DOMENICO BOVE
J. SAVITT
M. ROTH
EMIL KRESSE
S. DABROWSKI
SCHIMA KAUFMAN
MAX ZALSTEIN
LOUIS GESENSWAY
ANDRE CALLOT
DAVID MADISON
LOUIS GABOWITZ

Violas

SAMUEL LIFSCHEY
SAM ROSEN
HENRY J. MICHAUX
AMEDEE VERGNAUD
DAVID EPSTEIN
GUSTAVE A. LOEBEN
MAURICE KAPLAN
EDWARD MURRAY
PHILIP NEETER
RUDOLPH ENGEL
GORDON KAHN
WM. S. GREENBERG
ALEXANDER GRAY
TIBOR SERLY

Violoncellos

WILLEM VAN DEN BURG
WILLIAM A. SCHMIDT
ISADORE GUSIKOFF
B. GUSIKOFF
MILTON PRINZ
ADRIAN SIEGEL
DANIEL SAIDENBERG
SAM BELENKO
J. STERIN
JOHN GRAY
MORRIS LEWIN
KARL ZEISE

Basses

ANTON TORELLO
A. HASE
FABIEN KOUSSEWITZKY
HEINRICH WIEMANN
VINCENT LAZZARO, JR.
MAX STRASSENBERGER
MATYAS PAULI
LOUIS BOEHSE
MARIO GARAFFONI
S. SIANI

Harps

VINCENT FANELLI, JR.
F. NICOLETTA

Flutes

W. M. KINCAID
JOSEPH LA MONACA
JOHN A. FISCHER
HANS SCHLEGEL

Oboes

MARCEL TABUTEAU
EDWARD RAHO
MARCEL J. DANDOIS
LOUIS DI FULVIO

Clarinets

DANIEL BONADE
LUCIEN CAILLIET
PAUL ALEMANN
JULES J. SERPENTINI
Jules Cocozza
Louis Morris

Bassoons

WALTER GUETTER
JOHN FISNAR
F. DEL NEGRO
HERMAN MUELLER

Horns

ANTON HORNER
JOSEPH HORNER
OTTO HENNEBERG
ALBERT RIESE
CLARENCE MAYER
GEORGE WARDLE
Alfred Zoellner
William Koch

Trumpets

SOL. COHEN
SIGMUND HERING
HAROLD W. REHRIG
RUDOLPH ENGEL

Trombones

GARDELL SIMONS
PAUL P. LOTZ
C. E. GERHARD
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

PHILIP A. DONATELLI
HEINRICH WIEMANN

Tympani

OSCAR SCHWAR
EMIL KRESSE

Battery

BENJAMIN PODEMSKI
JAMES VALERIO

Celesta

GUSTAVE A. LOEBEN

Euphonium

HEINRICH WIEMANN
Chas. A. Norato

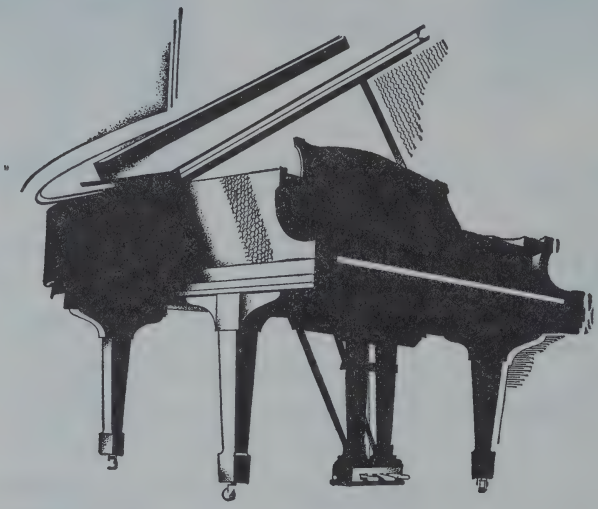
Librarian

HARRY A. WIEGAND

Orchestra Manager

DAVID DUBINSKY

THE STEINWAY YOU HAVE LONGED TO OWN IS WELL WITHIN YOUR REACH



IT COMES as a pleasant surprise to many people to learn that they can own a genuine Steinway—without delay, without financial strain, without inconvenience of any sort. It seems almost too good to be true! Yet thousands of people today own Steinways who thought they could not afford them.

The explanation is simply this: Steinways can now be had under a deferred payment plan which distributes the cost over a period of two years. And a 10% first payment places the instrument in your home *at once*. You can enjoy your Steinway *now*—and pay for it at your leisure.

This is news of real importance to music-lovers. It means that the loveliest and purest piano tone in the world can be theirs for a whole lifetime of enjoyment. It means all the difference between makeshift and permanence . . . between mediocrity and perfection. Select *your* instrument today!

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

SEVENTEENTH PAIR

Friday Afternoon
January 25

Saturday Evening
January 26

1929

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR
OSSIP GABRILOWITSCH, GUEST CONDUCTOR

TANEIEV — Entr'acte from "Orestes"

GLAZOUNOW — Symphony No. 4, in E flat major

I. Andante—Allegro moderato
II. Scherzo; Allegro vivace
III. Andante—Allegro

INTERMISSION

RACHMANINOFF — Symphonic Poem, "The Island of the Dead"

RIMSKY-KORSAKOW — Capriccio Espagnol

Alborada—Variations—Alborada—Scene and Gypsy Song—Fandango of the Asturias

The Steinway is the Official Piano of The Philadelphia Orchestra

SPRING CLOTHES

For several years there has been a growing tendency to order Spring Clothes early.

Southern trips—prolonged travel—avoiding the Spring rush—there are many reasons why men prefer to make an early choice.

Very good and unusual are the new shades and textures arriving daily from England and Scotland.

HUGHES & MÜLLER

Established in 1848 at 338 High Street

1527 WALNUT STREET
PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building
S. E. Corner 15th and Chestnut Street
Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited.
Certificates of Deposit Issued. Trusts of All Kind Executed.
Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Entr'acte from "Orestes".....Sergei Ivanovich Taneiev

(Born in the Govt. of Vladimir, Russia, November 13, 1856; died at Moscow, June 5, 1915.)

When this composition was performed by Mr. Gabrilowitsch for the first time in Detroit, November 24, 1927, the program-book, ably edited by Cyril Player and W. K. Kelsey, carried this note:

"The *Orestes* is an operatic trilogy, based on the *Orestes* of Aeschylus. The first part is the *Agamemnon;* the second, *Choephori;* the third, *Eumenides.* This *Entr'acte* introduces the second tableau of the *Eumenides.*

"Taneiev spent many years composing the music of *Orestes.* He was always a slow, careful worker, and a stern critic of his work. The first part of the trilogy took seven years. Even after it was completed he was quite ready to change it. He wrote to Tschaikowsky that he had several radical alterations in mind, and he explained that his slowness in composition was really a benefit. 'It has allowed me to apply to the composition of my opera a system which, so far as I am concerned, and according to my conviction, is the very best method.' Opera should not be composed by stringing together a number of independently conceived items, but by 'proceeding from whole to details; from opera to acts, from acts to scenes, from scenes to separate numbers.' And he added: 'On my themes I write contrapuntal exercises, canons, imitations, etc. In the course of time, from all this chaos of separate ideas and snippets, emerges something more orderly and definite.'

"This seems like a Teutonic mind working in a Russian body. But it was characteristic of a man who disliked the 'New Russians,' considered that they were on the wrong track, and spent twenty years writing a *Manual of Counterpoint* in which he 'aimed at recording every possible species of contrapuntal combination, and, as though to leave no shadow of doubt as to his real intention, he furnishes the student with a contrivance not unlike the mechanic's slide-rule, on which, when its working is understood, the intending composer may place the fullest reliance.' And yet—Russia is a remarkable country! —this man was the pupil of Tschaikowsky and of Rubinstein, and the teacher of Scriabin and Rachmaninoff!

DO YOU FULLY APPRECIATE THE WONDERFUL PHILADELPHIA ORCHESTRA THAT YOU HEAR EVERY WEEK?

OLD WORLD TOLD IT MUST BOW TO PHILA.

Rachmaninoff Tells Paris Orchestra Here Is "the Greatest Ever"

FINDS CAPITAL

Paris, iladelphia possess estra the world h has be tal of the w off, fa- mou ers here. ndoubt- edly th world," he said. that Berlin oc but it is mo ever was.

"And Philadelphia! Philadelphia has the finest orchestra I have ever heard at any time or any place in my whole life.

"I don't know that I would be exaggerating if I said that it was the finest orchestra the world has ever heard."

American concert audiences, he asserted, were bigger and more appreciative of good music than those of any other country.

How is the golden art of this orchestra under Stokowski's baton to be crystallized to permanence? How can the Philadelphia Orchestra be heard out-of-season or between concerts? Dr. Stokowski has solved this problem in a manner fully as splendid as his concert performances . . . his Orthophonic Victor Records. These have been recorded by him in the Academy of Music and have set an entirely new standard of perfection in the field of orchestral recording. Members of the concert audiences should show their genuine interest in the Orchestra by hearing a few of these records that the Orchestra and Stokowski have so brilliantly made for them. Of special splendor are the records of the *Bach, Toccata* and *Fugue in D Minor* . . . the *Brahms, First* and *Third Symphonies*, and the *Debussy, L'Apres Midi D'Un Faune*. . . . But there are many other concert favorites by Stokowski. Some day soon you should investigate this other field of your Orchestra's success. Hear the selections named above and to hear them at their best, be sure that they are played on the Orthophonic Victrola or Electrola.

Notes on the Program—Continued

"Taneiev's father, a land owner, was a man of good education who loved music, and at an early age the son showed tastes in the same directions. At the age of ten, Taneiev was introduced to Nicholas Rubinstein, director of the Moscow Conservatory, who was so impressed by his ability that he took the boy in charge. After a short experience with Rubinstein, Taneiev was placed in school, but two years later Rubinstein begged that the lad be devoted to music, and he was sent to the Conservatory, where he studied for six years. He made his first public appearance in 1875, and was so well received that he went on tour, first in Russia, then with Auer on another Russian excursion, and finally with Rubinstein to Turkey, Greece, Italy and France. Then he returned to Moscow to teach. In 1885, he became director of the Conservatory, but retired after a successful term of four years to engage in composition, although he remained on the staff as teacher of counterpoint until 1906.

* * *

"*Orestes* had its first performance October 17, 1895. Because of its length, several cuts were made, to which Taneiev objected, and, unable to come to an arrangement with the producer, he withdrew the piece. The public was pleased with the work; there was much discussion of the withdrawal, and opinion seemed to be that Taneiev was justified. After Taneiev's death the work was revived.

"The Entr'acte opens *Andante ma non troppo* with four introductory measures by violins, flutes and oboes. Then over soft chords in strings and horns, reinforced presently by the woodwind, the harps sound loud arpeggios. There is an agitated *crescendo* and *accelerando,* followed by a sudden brief *diminuendo;* and as the curtain rises the strings burst into a lovely melody, with orchestral accompaniment. The curtain is raised slowly, disclosing the temple of Apollo, the background partly veiled by the smoke of burning sacrifices, through which shine golden rays from the altar. There is a swift *crescendo,* and the full orchestra bursts into a stately hymn, carried by woodwind and brass and ornamented by runs in the strings and chords by the harps. This is sustained for some time; then there is a sudden *pianissimo,* out of which the woodwind sings the main theme, to be interrupted by a crash in full orchestra. This effect is repeated. In an agitated figure the music then dies, to close in a long chord, ornamented by harp arpeggios, which swells and then subsides to silence."

Collecting Records . . . . .

is an interesting and fascinating hobby. A Record Library of the World's Music is just as important as a well stocked library of the world's literature.

In England, for years, the collecting of Phonograph Records has been receiving the attention of the discerning and recently in Amercia many splendid private libraries have been started,

Through our Imported Record Department we have aided collectors throughout the world. Our catalogues of Imported Recordings will be mailed gratis upon request.

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Pequignot

Jewels

908-09-10-11

Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3

Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

Symphony No. 4, in E-flat, Op. 48.....Alexander Glazounow

(Born at Petrograd, July 29, 1865.)

M. Montagu-Nathan, who so agreeably interprets Russian music and musicians for the English-speaking world, wrote of Glazounow a few years ago that "he lives in the house of his fathers, sleeps in the bed on which he was born, works in the room in which it formerly stood." And Montagu-Nathan remarks that "external circumstances appear to justify our styling him the Mendelssohn of Russian music"—though he makes haste to add, somewhat apologetically, that this is in reference only to biographical matters; for "we may style him, in so far as concerns the essentials of his art, the Brahms of Russian music." Fortunate Glazounow!—in material matters, comfortably Mendelssohnian; as an artist, akin to Brahms. It would not be easy to plan a happier estate for a music-maker.

Glazounow, we are told, displayed at a very early age a startlingly prophetic interest in musicians—although at first he took to art rather than to music, and after he began to study piano (at the age of nine), continued to notice pictures. "He had," says Montagu-Nathan (quoting Ossovsky), "a great respect for the images of conductors holding the magic bâton in uplifted hand," and he liked almost as well to study representations of players upon wind-instruments "with puffed-out cheeks." Fiddlers, timpanists, harpists, and crankers of wind-machines seem not to have attracted him. Montagu-Nathan finds in these uncanny predilections of the youthful Glazounow "a hint of his later preference for the orchestra and for instrumental music as a whole."

* * *

Certainly Glazounow has been an industrious composer of orchestral music. He has essayed repeatedly the symphonic form. He composed his first symphony in 1881, while a pupil of Rimsky-Korsakow; and Rimsky tells us in his *Memoirs* of the astonishment of the Petrograd audience at its first performance under Balakireff's direction, when, in response to the applause, a lad of sixteen, in the garb of a student, appeared on the stage. Since then Glazounow has continued to add to the literature of the symphony—up to the present year he had composed at least eight.

* * *

The Fourth Symphony was composed in 1893 and published in the following year. It is dedicated to Anton Rubinstein.

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere
Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company
OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed.

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

Montagu-Nathan, discussing the evolution of Glazounow as a symphonic writer, finds that he "has gradually drawn away from the use of external aids and has relied more and more on inherent beauty. Beginning with *Stenka Razine*—the work of a man who was reckoned, at the time of its composition, a powerful recruit to the nationalist coterie—he has progressed to the Eighth Symphony, which has earned him the title of 'a contemporary classic master.'

"As a half-way house in this process of evolution, the Fourth Symphony (Opus 48), in E-flat major, repays examination. In this we see the composer hesitating about his road. It contains reflections of the influence of Borodin in the Oriental theme (for English horn) of the *Andante* [the opening theme of the work], of Liszt in its construction, its disregard of the four-movement form and the transformation of thematic substance, and a suggestion of the West in the first subject (for oboe) of the *Allegro moderato*—a theme which is heard in several later works, notably in the concerto for violin, in a variety of guises, which do not, however, conceal its identity.

* * *

"At this stage the composer has already traveled far; on the road still before him he is to purify the elements of his creative substance and to divest it of everything which is not essentially musical. 'He has abandoned,' says Rimsky-Korsakow in his *Memoirs,* 'the thickets of *The Forest* (Opus 19, dedicated to Stassoff), the depths of *The Sea* (Opus 28, dedicated to Wagner), and the walls of *The Kremlin* (Opus 30, dedicated to Moussorgsky); in the last named, the musical reflection of the program, indicated by headings, has become quite faint; the romanticism of the *Andante* of the Fifth Symphony (Opus 55), of *Raymonda* (Opus 57), of the Sixth Symphony (Opus 58), and the *Middle Ages* suite (Opus 79) is not in the vein of the contemporary descriptive composers. Glazounow has already gone far towards purging himself; he is already nearing his promised land, wherein music is absolutely self-sufficing, in the Seventh Symphony. With the Eighth he reaches his destination.'"

* * *

Glazounow's Fourth Symphony has no independent slow movement. The Finale is preceded by an *Andante* section, which serves as a kind of introduction, and with which the Finale is continuous; and thematic material from this section recurs in the succeeding *Allegro* which is attached to it. Thus the opening subject—for the

A Smile that's lasted more than 20 Years

It's Gene's, that smile—his own private brand. There by the door, he has welcomed visitors for twenty-three years. And more than a few Chalfonte-Haddon Hall friends have seen Gene smile *every one* of those years! *Would you care for a booklet about Chalfonte-Haddon Hall?*

CHALFONTE-HADDON HALL

ATLANTIC CITY American Plan

Leeds and Lippincott Company

'cellos and clarinet, under an accompaniment figure for the violins—is transformed into the chief theme of the Finale (played by the violins, *Allegro, 2-2, forte* and *energico,* at the beginning of the main movement, after preliminary trumpet fanfares). Later on in the Finale there are reminiscences of themes from the first movement; so that this symphony has a trace of the "cyclic" character made fashionable a few years before by César Franck (who may have learned something from the Symphony of Schumann that is in the same key as his own).

Symphonic Poem, "Die Toteninsel" ("The Island of the Dead"), Op. 29.....Sergei Vassilievich Rachmaninoff

(Born at Novgorod, Russia, April 1, 1873; now living in New York.)

The sub-title of this tone-poem[1] reads: "To the Picture by A. Böcklin." The picture referred to must be known to all frequenters of print-shops. Böcklin might have taken for the motto of his most celebrated canvas the opening lines of the sonnet by Thomas Hood:

> There is a silence where hath been no sound;
> There is a silence where no sound may be.

Indeed, Böcklin is said to have remarked of his picture that "it must produce such an effect of stillness that anyone would be frightened to hear a knock on the door." The lonely, sunless island, awful in its solitude, with its frowning cliffs and mournful cypress trees, rising out of a windless sea; the boat that is slowly nearing the harbor with its mysterious cargo, the garlanded coffin and the white-robed, anonymous figure; the utter lifelessness and isolation, the unending, unbreakable silence of this desolate kingdom of shadows—what music-maker of imagination, attracted by Böcklin's sombre fantasy, could fail to be moved to eloquent or at least sympathetic utterance?

* * *

Rachmaninoff projects for us the unruffled sea, the solemn approach of the barge with its quiet passengers, the forbidding and timeless haven which it nears—the monotonous wave-like figure in 5-8 time for harp and muted 'cellos, *divisi,* which continues so persistently throughout the opening section of the tone-poem, exerts a

[1] The score of *Die Toteninsel* was published in 1909; the first performance was at Moscow in the season of 1908-09.

Your Favorite Work
is probably among the
Eighty-nine Album Sets
of
COLUMBIA MASTERWORKS*

and with it are many more that you would like to hear at leisure in the comfort and satisfaction of your home. In this world's greatest of musical record libraries are all the beauty, romance, gaiety, pathos and tragedy of the great masters of music from Bach to Ravel—an enchanted world of tone in which every-day troubles are forgotten.

New works are now added *monthly* to this distinguished library.

Latest Columbia Masterworks Issues

GRIEG

MASTERWORKS SET NO. 98

CONCERTO in A MINOR, Op. 16; for Pianoforte and Orchestra. By IGNAZ FRIEDMAN, with Orchestra Conducted by Philippe Gaubert. In Eight Parts, on Four Twelve-Inch Records, with Album, $6.00.

LISZT

MASTERWORKS SET NO. 99*

CONCERT No. 2, in A MAJOR; for Pianoforte and Orchestra. By JOSEPH PEMBAUR, with Orchestra Conducted by Dr. Weissmann. In Six Parts, on Three Twelve-Inch Records, with Album, $4.50.

* Offered for sale in U. S. A. and Canada only.

Ask for Columbia Masterworks Catalog

"Magic Columbia *Notes"*

H. ROYER SMITH COMPANY
10th & Walnut Streets

N. SNELLENBURG & CO.,
11th and Market Streets

C. J. HEPPE & SON
1117-19 Chestnut Street

JOHN WANAMAKER
13th and Market Streets

B. B. TODD
1306 Arch Street

WILRATH, INC.,
J. R. Wilson, President
212-214 S. 17th Street

COLUMBIA
"NEW PROCESS" RECORDS
REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U. S. Pat. Off.

strange and oppressive power. But he has not been content with evoking unearthly and disquieting apparitions; he has given us the emotional implications, the human background, of the picture. He discerns its mortal complement. He remembers the grief, the lamentation, the loneliness, of those who are still of this world—who have not yet taken passage upon that uncharted sea with that unhastening ferryman: he remembers "the measureless waters of human tears." And in that passage where the *Dies Irae* is suggested by the 'cellos, under a descending chromatic wail in the violins (the most affecting page, as it seems to us, that Rachmaninoff has composed), he achieves not only a faithful commentary upon the picture, but an amplification of its idea. He has enlarged upon its text, though he has told us nothing which was not contained in it. He has said more than Böcklin has said, but nothing that Böcklin did not imply. His subject gave him neither opportunity nor excuse for saying anything in a different key. Böcklin's vision is a fundamentally despondent, a fundamentally unillumined one. The musician could not justifiably impose a different hue upon it. There is no elevation in the music; but there is none in the picture.

Here there can be no thought of that solacing figure of Whitman's imagination, the "Dark Mother always gliding near with soft feet"; nor of the strangely similar though sublimer Mother of the Katha Upanishad—the Great Mother, "full of divinity, who comes forth, through life, standing hid in secret." In this picture, in this music, mournfully submissive eyes are bent upon the River of Forgetfulness, or gaze despairingly toward that destination "where neither ground is for the feet nor any path to follow . . . no map there, nor guide, nor voice sounding, nor touch of human hand . . . nor lips, nor eyes, are in that land . . ." but only

The wind of death's imperishable wing.

"Capriccio Espagnol," Op. 34.....Nicolas Rimsky-Korsakow

(Born at Tikhvin, Russia, March 18, 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakow in his singularly candid Autobiography tells us much that is interesting concerning his *Spanish Caprice*. He had intended to write "a virtuoso violin fantasy" (as he refers to it) on Spanish themes; but he composed the *Spanish Caprice* instead from the sketches that he had made for the violin piece. "According to my plans," he says, "the 'Capriccio' was to glitter with dazzling orchestral color, and, manifestly, I had not been wrong."

I. MILLER

INSTITUTION INTERNATIONALE

The Charm of Color!

Whether one chooses this slipper in paisley brocades of rainbow coloring, or in lustrous satins that may be tinted to *exactly* match one's gown, the effect is equally charming!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

The first performance of the work was at a Russian Symphony concert in Petrograd, October 31, 1887.

"At the first rehearsal," writes Rimsky, "the first movement of the 'Capriccio Espagnol' (the *Alborada*) had hardly been finished when the whole orchestra began to applaud. Similar applause followed all the other parts wherever the pauses permitted. I asked the orchestra for the privilege of dedicating the composition to them. General delight was the answer. The 'Capriccio' went without difficulties and sounded brilliant. At the concert itself it was played with a perfection and enthusiasm the like of which it never possessed subsequently, even when led by Nikisch himself. Despite its length the composition called for an insistent encore.

* * *

"The opinion formed by both critics and the public, that the 'Capriccio' is a *magnificently orchestrated piece*—is wrong. The 'Capriccio' is a brilliant *composition for the orchestra.* The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for solo instruments, the rhythm of the percussion instruments, etc., constitute here the very *essence* of the composition, and not its garb or orchestration. The Spanish themes, of dance character, furnished me with rich material for putting in use multiform orchestral effects. All in all, the 'Capriccio' is undoubtedly a purely external piece, but vividly brilliant for all that. I was a little less successful in its third section (*Alborada,* in B-flat major), where the brasses somewhat drown the melodic designs of the woodwinds; but this is very easy to remedy, if the conductor will pay attention to it and moderate the indications of the shades of force in the brass instruments by replacing the fortissimo with a simple forte."

* * *

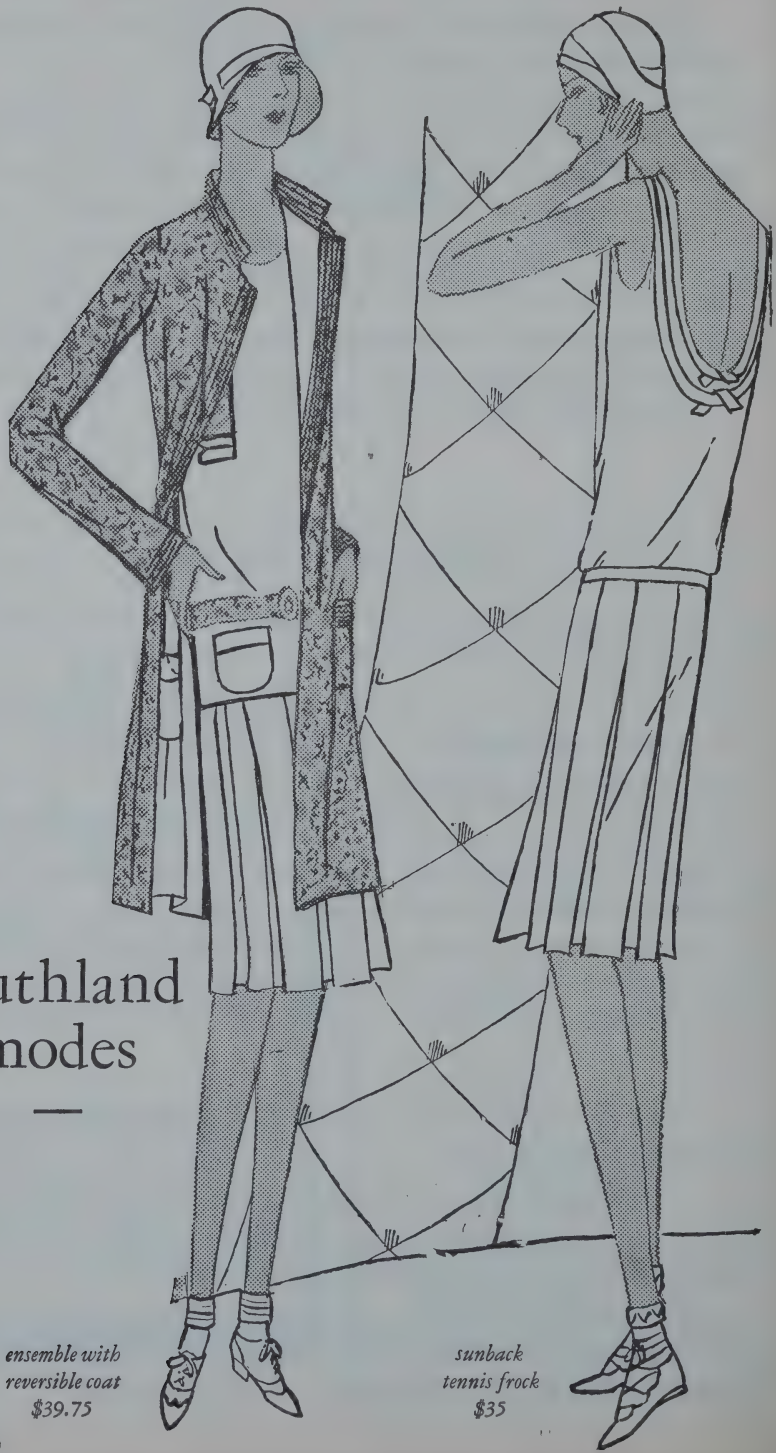
There are five movements in the suite, intended by the composer to be played without pause.

I. "Alborada" (*Vivo e strepitoso,* A major, 2-4). This is a kind of morning serenade, or, more strictly, an aubade. The movement is derived from the energetic opening theme.

II. Variations (*Andante con moto,* F major, 3-8 time). The five variations that constitute this movement are evolved from the horn theme that is heard at first over a string accompaniment.

The Blum Store

chestnut at thirteenth



southland modes

—

ensemble with reversible coat
$39.75

sunback tennis frock
$35

III. "Alborada" (*Vivo e strepitoso,* B-flat major, 2-4 time). This is virtually a repetition of the first movement, with the key changed from A major to B-flat major, and with different scoring.

IV. "Scene and Gypsy Song" (*Allegretto,* D minor, 6-8 time). The first part of this movement consists of a chain of cadenzas: the first for horns and trumpets, the second for solo violin, the third for flute, the fourth for clarinet, the fifth for harp. A glissando introduces the "Gypsy Song," which is begun by the first violins over chords for the trombones and tuba, punctuated by the cymbals. The tempo grows more and more animated, and at the height of its impetuosity it passes into the finale.

V. "Fandango of the Asturias" (A major, 3-4 time). The Fandango is an Andalusian dance, a variety of the Seguidillo, traditionally with guitar and castanet accompaniment. The tune of Rimsky's Fandango in this number is announced at the start by the trombones, with accompaniment of the full orchestra. The Alborada of the first movement recurs as a Coda, *vivo.*

* * *

Tschaikowsky greatly admired the *Capriccio Espagnol.* He wrote to Rimsky-Korsakow in November, 1886: "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation* [Tschaikowsky's italics], and you may regard yourself as the greatest master of the present day."

THE PENSION FUND OF THE PHILADELPHIA ORCHESTRA

A considerable amount is added annually to this Fund through the generosity of subscribers who, when unable to use their tickets, turn them in to the management to be sold for this very worthy cause. Such tickets should be sent or mailed, as early as possible, to the Manager, 809 Packard Building, Philadelphia, Pa., in an envelope marked "Pension Fund Tickets." If, because of insufficient time, it is impracticable to send the tickets, the location, section, row and number may be telephoned to the office, RITtenhouse 5470, or on Saturdays, because of the half-holiday, between 7.00 and 7.30 o'clock, on the evening of the concert to the Academy of Music, SPRuce 9839, in which case substitute tickets will be issued and sold.

The Philadelphia Orchestra Association

While You Are Enjoying The Orchestra–

—the burglar may be making off with the valuables you left "safe" at home—or fire may be destroying them.

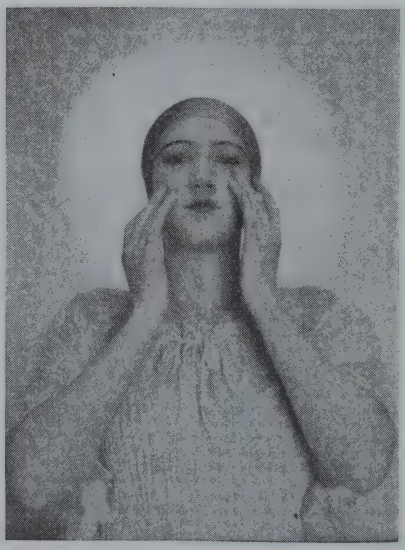
But you can put them beyond the possibility of both these risks—in our conveniently located Safe Deposit Vaults.

Boxes range from $5 to $250 a year; there are 35 coupon rooms where you can review the contents of your box in comfort and privacy.

Main Office:
Broad—Chestnut
—Sansom

The
Real Estate-Land Title & Trust Company
WORLD'S OLDEST TITLE COMPANY

Downtown Office:
517 Chestnut
Street



When you use Elizabeth Arden's Preparations according to the methods carefully evolved by Miss Arden herself, the health and clear beauty of your skin are as assured as if you were working under Miss Arden's personal supervision.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for appointment
RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*
673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
February 1
At Two-Thirty

Next Week's Program

Saturday
February 2
At Eight-Twenty

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*
BERNARDINO MOLINARI, *Guest Conductor*

CORELLI — Suite for Strings

HAYDN — Symphony No. 13, in G major

I. Adagio. Allegro
II. Largo
III. Menuetto
IV. Finale

MOUSSORGSKY — "A Night on Bald Mountain," Fantasy for Orchestra

MENDELSSOHN — Scherzo from "A Midsummer Night's Dream" Music

RESPIGHI — Symphonic Poem, "The Pines of Rome"

I. The Pines of the Villa Borghese
II. The Pines near the Catacomb
III. The Pines of the Janiculum
IV. The Pines of the Appian Way

This program will end approximately at 4.00 P. M. on Friday and 10.00 P. M. on Saturday.

NOTICE

The doors of the auditorium will be closed at the beginning of the concert and will not be opened for admission to latecomers until the regular intermission, after which the doors will again be closed until the end of the concert.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY	SATURDAY	MONDAY
Afternoons at 2.30	*Evenings at 8.15*	*Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 24 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Feb. 4	OSSIP GABRILOWITSCH
Feb. 1-2	BERNARDINO MOLINARI
Feb. 8-9	ARTUR RODZINSKI
Feb. 15-16-18	ALEXANDER SMALLENS
Feb. 22-23 to March 1-2	EUGENE GOOSSENS
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS *

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Ossip Gabrilowitsch, Pianist

January 18-19
Abram Chasins, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.45, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

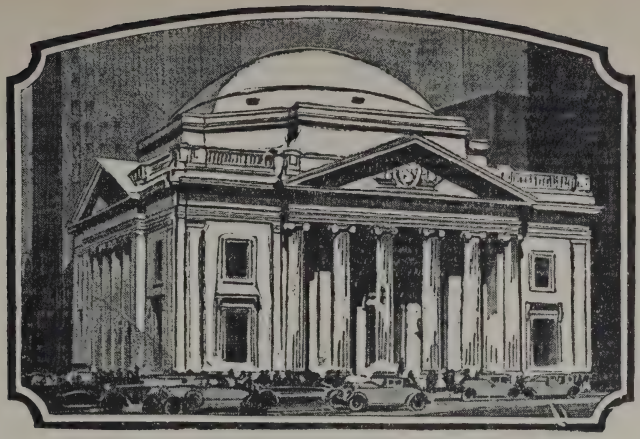
WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.



Chartered 1836

Some Economies and Advantages of the "Living Trust"

The advantages and economies of trust management of estates are by no means confined to the estates of *deceased* persons.

Many an individual finds it profitable to place at least part of his estate in trust during his lifetime.

Thus he is relieved of care and detail in the management of his investments. Should he meet with business reverses, his family is assured a dependable income. Upon his death the trust continues to operate for the benefit of the heirs without legal formalities of administration and with a saving of inheritance taxes.

A booklet on "Trusts"
will be sent on request

GIRARD TRUST COMPANY

BROAD AND CHESTNUT STREETS · · PHILADELPHIA

J. E. CALDWELL & CO.

CHESTNUT STREET AT JUNIPER

Critically Selected
Caldwell Diamonds

Each individual gem, whether large or small, is subjected to the most rigid examination by the experts of this house. To be accepted, it must conform to the highest standards of quality, beauty and brilliance.

JEWELRY · SILVERWARE · WATCHES · STATIONERY

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
FEBRUARY 1-2

Concert

given for the benefit of

The D. Hendrik Ezerman Foundation

Tuesday, February 5, 1929 at 8.30 P. M.

Witherspoon Hall

Alexander Kelberine, Arthur Reginald } Piano

Boris Koutzen, Violin
Hans Kindler, Cello

Madame Olga Samaroff, Address

PROGRAM

Sonata in G minor for cello and piano . . . . Händel

Sonata for piano and violin . . . . . Koutzen
(dedicated to the memory of D. Hendrik Ezerman)

Address by Madame Olga Samaroff

Trio op. 50 for piano, violin, cello . . . Tschaikowsky

STEINWAY PIANO

Tickets for sale at Heppe's, 1119 Chestnut Street,
Philadelphia Conservatory of Music, 216 S. 20th Street, $2.00; $1.50; $1.00.

The Newman Galleries
1732 Chestnut Street
ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.
BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686
HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
206 So. Camac Street
Lamp Shades
Old Prints *Waste Baskets*
SPECIAL ORDER SERVICE

---and books?
emma feldman
book & art shop
1232 locust street

A Home and Not a Millstone

That home which you and your wife so much love and of which you are so proud—is it mortgaged? If so, let us tell you of a simple plan for paying the mortgage whether you go or whether you live. Let us carry the burden, and give assurance that the home will be preserved for your family if you go and be made free of encumbrance if you live. Three plans. *Send for booklet, "Safe Though Mortgaged."*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square Founded 1847 Philadelphia, Pa.

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

THE ENGAGEMENT RING

The Diamond with the Polished Girdle is of Super-Quality and represents the finest Diamonds, color, cutting and quality.

This Marvelous Diamond Cutting can be secured only from this Establishment. The difference in size governs the price—they are not more costly than Diamonds of ordinary cutting.

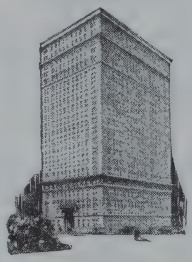
The Barclay

RITTENHOUSE SQUARE EAST

HARRY TAIT, Managing Director

The "New" City Home

WHEN you say "cooperative apartment" you are naming the new type of American home which is displacing the expensive and troublesome city house, and the rented apartment or glorified "flat". A bold step forward in home owning, its wide spreading acceptance by American leaders in finance, the law, and the professions generally, indicates the social soundness of the cooperative plan, the safety of its investment aspect, the convenience of operation, its economy. It answers the desire for individual ownership —with the annoying details of operation under the direction of an experienced manager at a cost much less than any one owner could achieve.



The Barclay fulfills all the essential requirements of the cooperative plan, as worked out in nearly 150 similar projects in large cities and is under the same planning and selling direction which has proved so successful in many of New York's best known cooperatives.

This beautiful and ideally located twenty-one story building is exceedingly well planned to provide for every requirement of a fashionable town residence. Eleven and eight room housekeeping apartments of distinctive plan have complete provision for every modern home convenience. The two and three room non-housekeeping apartments have serving pantries and refrigeration. Larger suites can be arranged if desired. Restaurant and private dining rooms, together with maid and valet service, furnish features of an exclusive residential hotel.

All apartments are to be sold on the 100% cooperative ownership plan.

For information apply to Your Own Broker or

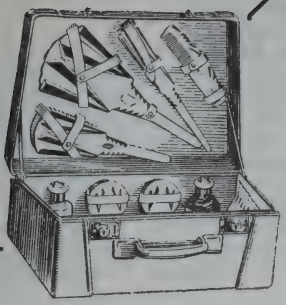
the Selling Agent

BROWN, WHEELOCK: HARRIS, VOUGHT & CO., INC.

1722 RITTENHOUSE STREET · PHILADELPHIA, PA.

A book describing all the types of apartments and the services offered will be sent you on application to the Selling Agent, or your own broker

Architect: J. E. R. CARPENTER *Builder:* UNITED ENGINEERS & CONSTRUCTORS INC.



Style Illustrated $100

Shadowtone

Fashioned in Modern Art and Staple Designs
Six Beautiful Colors
In Pastel and Subdued Tones
Fittings designed in the modern trend — strikingly original and exclusive with us.

Bains LUGGAGE THAT LASTS

1028 Chestnut St. —— 1516 Chestnut St.

EXHIBIT AND SALE

FROM THE WORKROOMS OF THE

CRIPPLED CHILDREN'S SCHOOL

157 HENRY STREET, N. Y.

TO BE HELD AT THE

BELLEVUE-STRATFORD HOTEL

THURSDAY FEBRUARY 7, FRIDAY FEBRUARY 8

EXPERT NEEDLEWORK BY ADULT CRIPPLES

TROUSSEAUX
HAND-MADE LINGERIE NEGLIGEES
NOVELTIES
LINENS HANDKERCHIEFS
MONOGRAMING A SPECIALTY

. . SHOP . .
THE PURPLE BOX
11 E. 55TH STREET, N. Y.

DUNNING SYSTEM OF IMPROVED MUSIC STUDY
Carre Louise Dunning, Originator
8 West 40th St., New York City
834 South Plymouth Blvd., Los Angeles, Calif.

The Greatest Musical Event in New York City in the past several decades was the playing of a ten-year old Dunning pupil with the New York Philharmonic Orchestra, March 20, 1926. The child had only studied one year and eight months. She played Le Carnaval des Animanx, by Saint-Saens. The piece is twenty-three pages long; she memorized it in three weeks. If you have any plan for teaching that can bring such results in that length of time, then you do not need the Dunning System. If you have not, then you do. Members of these prominent families have had the benefit of the Dunning System: Astors, Vanderbilt, J. Innesley Blair, George F. Baker, Duchess of Torlonia, Bradley Martin, Sir Edgar Guest, J. Pierpont Morgan, Roland Harriman, Gloria Caruso, F. W. Woolworth.

Faculty of Normal Teachers' Classes Held in These Cities

Katharine M. Arnold, 93 Madison St., Tiffin, Ohio; Allie E. Barcus, 1006 College St., Fort Worth, Texas; Elizette R. Barlow, Box 1244, St. Petersburg, Fla.; Catherine G. Bird, 658 Collingwood Ave., Detroit, Mich.; Grace A. Bryant, 201 10th Ave. N., Twin Falls, Idaho; Mrs. Jean Warren Carrick, 160 E. 68th St., Portland, Ore.; Dora A. Chase, 345 Clinton Ave., Brooklyn, N. Y.; Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; Beatrice S. Eikel, Kidd-Key College, Sherman, Texas; Ida Gardner, 17 E. 6th St., Tulsa, Okla.; Gladys M. Glenn, 1217 Bowie St., Amarillo, Texas; Florence E. Grasle, Michigan State Institute of Music, Lansing, Mich.; Harriet Bacon MacDonald, 13434 Detroit Ave., Cleveland, Ohio; Kate Dell Marden, 61 N. 16th St., Portland, Ore.; Mrs. W. P. Mason, 302 Mid. City Bank Bldg., Chicago, Ill.; Laud G. Phippen, 3435 Asbury Ave., Dallas, Texas; Ellie I. Prince, 4106 Forest Hill Ave., Richmond, Va.; Virginia Ryan, 1070 Madison Ave., New York City; Stella H. Seymour, 1219 Garden St., San Antonio, Texas; Gertrude Thompson, 508 W. Coal St., Albuquerque, N. M.; Isobel M. Tone, 626 Catalina St., Los Angeles, Calif.; Mrs. H. R. Watkins, 124 E. 11th St., Oklahoma City, Okla.

Decorate with Artistic Lighting Equipment

Quaint
Lighting Fixtures & Lamps
THE
Horn & Brannen Mfg Co.
Retail Sales Room
427-433 N. Broad Street

La Bottega Mediterranea

334 Allen's Lane, Mount Airy
One block west of Allen's Lane Station

European and North African
hand-tooled leather,
pottery,
brass,
linens,
jewelry,
antique furniture

ELSA and DOROTHY McCAUSLAN

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS

PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Eighteenth Pair of Concerts

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
FEBRUARY 1, at 2.30

SATURDAY EVENING
FEBRUARY 2, at 8.20

1928-1929

NAN DUSKIN'S
OWN STORE

for the
south

frocks . . ensembles . . coats

126 So Eighteenth St
COR SANSOM

For Advertising Rates in this

PROGRAM

Apply to

HALLOWELL CO.

SHERIDAN BUILDING

Sansom Street at Ninth

Philadelphia, Pa.

Beware
of Face Fatigue

MODERN life is exacting its toll of your beauty. With appalling suddenness come scowl lines . . . crow's-feet . . sagging contours . . double chin . .

Science alone can prevent this tragedy to your face, the sane science of Helena Rubinstein. Visit her Salons and learn first-hand the "secret" of long-lasting youthfulness and beauty.

Learn, in detail, how to give yourself correct home treatments . . learn the subtle art of make-up. And, if you are in earnest about your beauty have at least one Helena Rubinstein treatment. It will prove a revelation to you!

For appointment telephone Pennypacker 2028

Helena Rubinstein

PARIS LONDON

254 S. 16th St., Philadelphia

For the harmonious perfection of your Beauty's emsemble, come to the Salons de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Solicitor
WILLIAM CURTIS BOK

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

EDNA PHILLIPS, *in charge of Harp Department*

VIOLIN · HARMONY · COUNTERPOINT · COMPOSITION

WM. F. HAPPICH

1520 Chestnut Street

ALFRED SEYDEN — *Violinist*

Studio: 508 Presser Building

Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman, *Managing Director*

216 SOUTH 20th STREET

Locust 1877

G. RUSSELL STRAUSS

TEACHER of SINGING

BARYTONE

1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART

BEN STAD, Director

44th at Chestnut Street
EVERGREEN 3959

THE STERNBERG SCHOOL OF MUSIC

Constantin von Sternberg, *Founder*

Rittenhouse 3634

Thirty-ninth Season

30 South 21st Street

Rittenhouse School of Music

265 South Nineteenth Street

Hermione Montanye, Director

PHILIP H. GOEPP

Instruction on two pianos privately or in class

Studio: 20 S. 21st Street

SUTOR SCHOOL of Music

Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Both Studios are equipped with a Visuola.

Bell Phone, Spruce 6405

MISS PINAUD

Specialists in Electrolysis

Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only

712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

WINIFRED ATKINSON

PIANIST

1716 Chestnut St. Locust 4980

Faculty: The Philadelphia Conservatory

Candle Cottage Antiques

A. I. R. MacCain

338 ALLEN LANE

Mt. Airy Philadelphia

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President,* 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President,* 811 Packard Building
Mrs. Charles W. Henry, *Vice-President,* Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary,* Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary,* 2116 Pine Street
Mrs. George Henderson, *Treasurer,* 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John A. Brown, Jr.
Mrs. John Cadwalader
Mrs. Cyrus H. K. Curtis
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Miss Caroline Sinkler
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. Grahame Wood

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President,* Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President,* 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President,* School Lane, Germantown
Miss Rossmassler, *Recording Secretary,* Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.,* 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer,* Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

Philadelphia Civic Opera Company

ACADEMY OF MUSIC

1928—SIXTH SEASON—1929

Thursday Evening, February 7, 1929

AT 8.15 O'CLOCK

LE CHEMINEAU

(Premiere in Philadelphia)

ALEXANDER SMALLENS, *Conductor*

KARL T. T. SCHROEDER, *Stage Director*

Costumes and scenery furnished by the

Consolidated Theatrical Costume Company of New York City

Fifty-five members of the Philadelphia Orchestra

All Philadelphia Chorus—Eighty Members

PRICES, 50 Cents to $4.00

Tickets on sale at Heppe's, 1119 Chestnut St. and 1112 Packard Building

ZOFIA NAIMSKA

Concert Pianist and Teacher

Opened her Studios in

PHILADELPHIA AND NEW YORK

Four Years with Leschetizky

"Not only an excellent pianist but most capable by reason of her talent and musical intelligence to teach her art with the greatest success." —*(Signed) Prof. Th. Leschetizky*

"A really high class artist. Eminently qualified to teach."

—*I. I. Paderewski*

Write or Phone to:

Farr Rucker, 2022 Walnut St., Philadelphia — Tel. Spruce 5056

Z. Naimska, 445 Riverside Drive, N. Y. City, — Tel. 7669 Cathedral

Green Parrot Tea Room

314 South Smedley Street

Between 16th & 17th—Spruce & Pine

LUNCHEONS TEAS DINNERS

Open Sunday, 5 to 7 o'clock

Bell Phone, Pennypacker 6620

THE PEASANT SHOP

cordially invites you to visit its New Quarters

119 South 19th Street

NEETER-BAREND CO.

Dealers in

Highgrade String Instruments and Bows

804 Pine Street, Philadelphia, Pa.

Phone Walnut 4627

432-83rd Street, Brooklyn, N. Y.

Phone Shore Rd. 1577

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Charles P. Blinn
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllys K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Miss Anna Katharine Stimson
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

Directors

Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirz

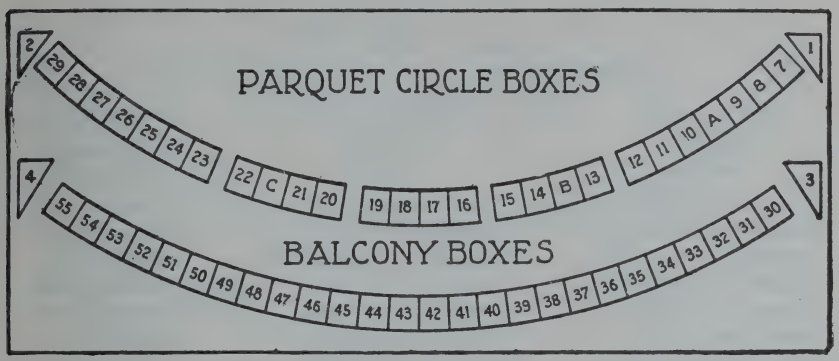
a Superlative of Elegance

THE ERMINE WRAP

HOUSE *of* WENGER

1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY *Afternoons at 2.30*	SATURDAY *Evenings at 8.15*	MONDAY *Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 24 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Feb. 4	OSSIP GABRILOWITSCH
Feb. 1-2	BERNARDINO MOLINARI
Feb. 8-9	ARTUR RODZINSKI
Feb. 15-16-18	ALEXANDER SMALLENS
Feb. 22-23 to March 1-2	EUGENE GOOSSENS
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS *

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Ossip Gabrilowitsch, Pianist

January 18-19
Abram Chasins, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.45, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

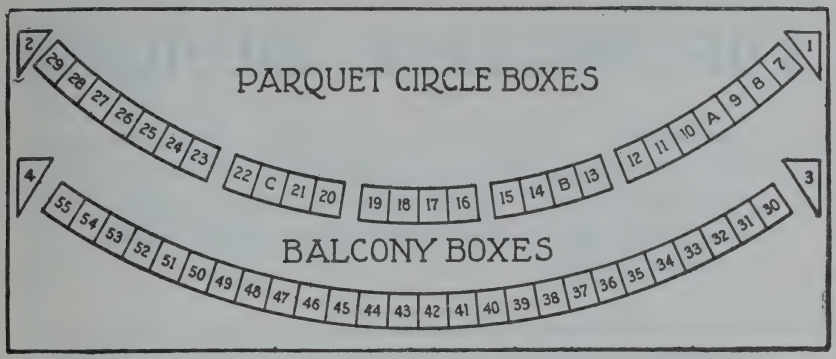
BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Thos. Raeburn White
19 Mr. Edward W. Bok
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mr. & Mrs. Leander C. Claflin
Mr. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

DISTINCTIVE DESIGNS

Fashionable, individual, unusual—a coat or wrap from this establishment—be it an authentic reproduction of an imported model—or one of our own original designs—it is sure to show the FERBER perfection of workmanship and material.

You are invited to inspect our large assortment of fashionable models in all the smart furs.

Jacques Ferber
Furs

1708 WALNUT STREET

Pauline Herman
IMPORTER

WALNUT AT 19TH RITTENHOUSE PLAZA

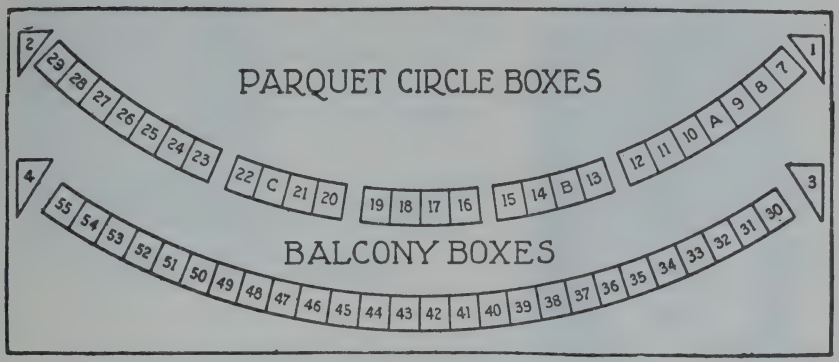
Now Showing

HATS

for the

Winter Resort Season

The List of Box Holders for 1928-1929



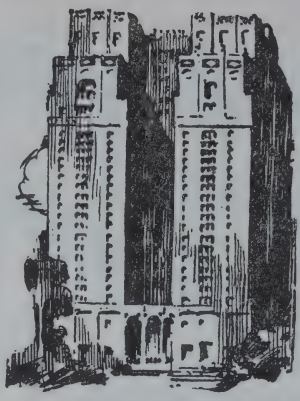
MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory



LIVE in the heart of Philadelphia and still be far away from the noise of traffic—city dust and inconveniences. You can do that very thing in the modern twenty-two story

Rittenhouse-Plaza
APARTMENTS

N. W. Cor. Walnut and 19th Streets

Inspect our beautiful display apartments—with central refrigeration—incinerators—and every last-minute convenience and refinement

Six rooms—3 baths Eight rooms—4 baths

Our representative on premises
MASTBAUM BROTHERS & FLEISHER
1424 S. Penn Square

Mitchell Fletcher Co.
Delicious Park Farm Jellies and Jams
Special During February
PHILADELPHIA—WAYNE—ATLANTIC CITY

SHUT-IN-SHOP
SHUT-IN-CRAFT
Initials Embroidered
Jigsaw Puzzles Cards
35 South 19th Street

Rittenhouse 4985
OTTO KELLER
Own Make Ice Cream
. . Cakes, Pastry and Candy . .
218 South 20th Street
Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE
We Deliver Anywhere
Penn Athletic Club
LOCUST AT EIGHTEENTH ST.
Philadelphia, Pa.
Telegraph Delivery Service
Bell, Pennypacker 1411

CAMPBELL-HICKIE
Negligees Lingerie
S. E. Cor. 17th and Walnut Sts.
Philadelphia

LEOPOLD STOKOWSKI
Conductor

Orchestra Personnel *for* 1928-1929

BERNARDINO MOLINARI
Guest Conductor

First Violins

Mischa Mischakoff
Concertmaster
Alfred Lorenz
Luigi Ferrara
Alexander J. Thiede
Alexander Zenker
Harry Aleinikoff
Dayton M. Henry
Israel Siekierka
Jacob Simkin
Yasha Kayaloff
Alexander Hilsberg
Grisha Monasevitch
Henry Schmidt
George Beimel
Kalman Smit
Joel Belov
Arthur B. Lipkin
Marius Thor

Second Violins

David Dubinsky
Irving Bancroft
John W. Molloy
A. Gorodetzky
David Cohen
Louis Fishzohn
Matthew J. Mueller
Domenico Bove
J. Savitt
M. Roth
Emil Kresse
S. Dabrowski
Schima Kaufman
Max Zalstein
Louis Gesensway
Andre Callot
David Madison
Louis Gabowitz

Violas

Samuel Lifschey
Sam Rosen
Henry J. Michaux
Amedee Vergnaud
David Epstein
Gustave A. Loeben
Maurice Kaplan
Edward Murray
Philip Neeter
Rudolph Engel
Gordon Kahn
Wm. S. Greenberg
Alexander Gray
Tibor Serly

Violoncellos

Willem van den Burg
William A. Schmidt
Isadore Gusikoff
B. Gusikoff
Milton Prinz
Adrian Siegel
Daniel Saidenberg
Sam Belenko
J. Sterin
John Gray
Morris Lewin
Karl Zeise

Basses

Anton Torello
A. Hase
Fabien Koussewitzky
Heinrich Wiemann
Vincent Lazzaro, Jr.
Max Strassenberger
Matyas Pauli
Louis Boehse
Mario Garaffoni
S. Siani

Harps

Vincent Fanelli, Jr.
F. Nicoletta

Flutes

W. M. Kincaid
Joseph La Monaca
John A. Fischer
Hans Schlegel

Oboes

Marcel Tabuteau
Edward Raho
Marcel J. Dandois
Louis Di Fulvio

Clarinets

Daniel Bonade
Lucien Cailliet
Paul Alemann
Jules J. Serpentini
Jules Cocozza
Louis Morris

Bassoons

Walter Guetter
John Fisnar
F. Del Negro
Herman Mueller

Horns

Anton Horner
Joseph Horner
Otto Henneberg
Albert Riese
Clarence Mayer
George Wardle
Alfred Zoellner
William Koch

Trumpets

Sol. Cohen
Sigmund Hering
Harold W. Rehrig
Rudolph Engel

Trombones

Gardell Simons
Paul P. Lotz
C. E. Gerhard
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

Philip A. Donatelli
Heinrich Wiemann

Tympani

Oscar Schwar
Emil Kresse

Battery

Benjamin Podemski
James Valerio

Celesta

Gustave A. Loeben

Euphonium

Heinrich Wiemann
Chas. A. Norato

Librarian

Harry A. Wiegand

Orchestra Manager

David Dubinsky

YOU CAN AFFORD A STEINWAY . . . AND YOU CAN AFFORD IT NOW

THE Steinway is everywhere so well and favorably known, that some people assume it to lie beyond their means. Yet nothing could be farther from the truth. The Steinway today is better than it has ever been, but the new deferred-payment purchase plan has brought it well within the reach of the most limited income.

You can have a Steinway *now* upon a 10% first payment—and two years in which to dispose of the balance. And when the two years are over, your Steinway will be just entering upon its long half-century of good and faithful service.

You can afford a Steinway . . . and you can afford it *now*.

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

EIGHTEENTH PAIR

Friday Afternoon
February 1

Saturday Evening
February 2

1929

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR
BERNARDINO MOLINARI, GUEST CONDUCTOR

CORELLI — Suite for Strings

I. Sarabanda
II. Giga
III. Badinerie

HAYDN — Symphony No. 13, in G major

I. Adagio. Allegro
II. Largo
III. Menuetto
IV. Finale

INTERMISSION

MOUSSORGSKY — "A Night on Bald Mountain," Fantasy for Orchestra

MENDELSSOHN — Scherzo from the Music to "A Midsummer Night's Dream"

RESPIGHI — Symphonic Poem, "The Pines of Rome"

I. The Pines of the Villa Borghese
II. The Pines near the Catacomb
III. The Pines of the Janiculum
IV. The Pines of the Appian Way

The Steinway is the Official Piano of The Philadelphia Orchestra

The suit for which you must apologize to your mirror, keeps you in an apologetic attitude towards the world. To the young man especially, his tailoring connections are almost as important as his banking connections. Every Philadelphian knows Hughes & Muller's standing in the sartorial world.

The new Spring and Summer materials have arrived from England and Scotland.

HUGHES & MÜLLER

Established in 1848 at 338 High Street

1527 WALNUT STREET

PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building

S. E. Corner 15th and Chestnut Street

Philadelphia, Pa.

MEMBER FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE

517 CHESTNUT STREET

CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited. Certificates of Deposit Issued. Trusts of All Kind Executed. Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Suite for String Orchestra.....Arcangelo Corelli
(Arranged from Op. 5 by Ettore Pinelli)

(Corelli: born at Fusignano, near Imola, Italy, Feb. 17(?), 1653; died at Rome, Jan. 8, 1713.)

Arcangelo Corelli was not only the greatest violin player of his day, but as a composer he advanced materially the art of concerted instrumental writing. His countrymen called him "Il virtuosissimo di violino e vero Orfeo di nostri tempi," and the German, Mattheson, hailed him as "the prince of all musicians." Giovanni Benvenuti was his master in violin playing, and the papal singer, Matteo Simonelli, taught him counterpoint.

In his eighteenth year, Corelli went to Rome, and entered the orchestra of the Capranica Theatre. In the course of the next decade he is thought to have sojourned at Munich, Hanover and Heidelberg (the facts concerning his earlier life are not fully known). He returned to Rome in 1682, prospered greatly, and was the friend of princes, cardinals and others among the mighty ones of earth. To one of these friends, Cardinal Ottoboni, in whose palace he had lived, Corelli was able to make a regal gesture from the grave: for his will bequeathed to the Cardinal a sum of more than a quarter of a million dollars (to say nothing of a collection of paintings)—though it should be noted that the Cardinal very handsomely turned the money over to Corelli's family.[1]

Corelli's influence upon the art of music was important. He invented many of the characteristic devices of later composers. Indeed, Parry, in his *Evolution of the Art of Music,* goes so far as to make the assertion that "Corelli's works stand at the head of . . . all modern instrumental music, for hardly anything written before his time appeals to the modern hearer as being sufficiently mature to be tolerable. . . . The appearance of crude helplessness and uncertainty which characterizes the works of earlier composers is no longer perceptible. This was indeed an extremely important step to have achieved, and can hardly be overrated as indicating an epoch in art. [His works] are the earliest examples of pure instrumental music which have maintained any hold upon lovers of the Art"—a statement which is perhaps, today, in need of qualification.

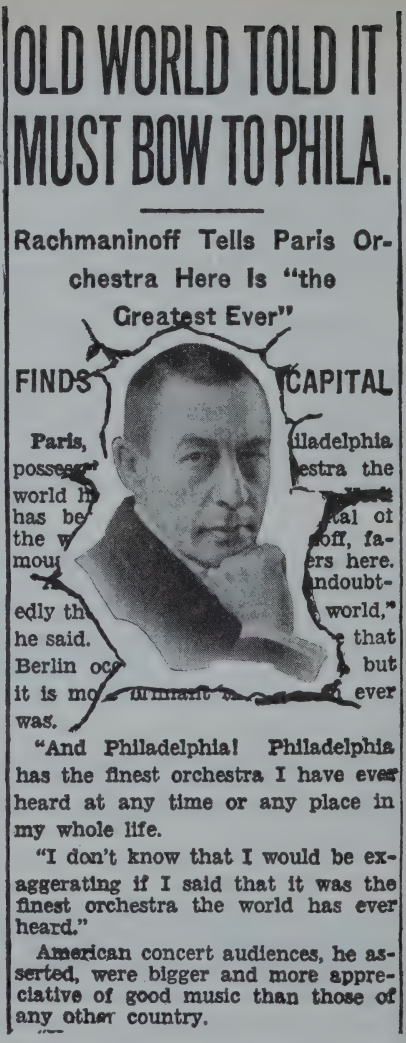
* * *

Corelli's Op. 5, published at Rome in 1700, consisted of twelve *Suonate a Violino e Violone o Cembalo* (sonatas for violin, with *basso continuo*). Ettore Pinelli assembled movements from different sonatas in this opus, and scored them for string orchestra. The excerpts are (1) *Sarabande,* (2) *Gigue* and (3) *Badinerie.*

---

[1] He kept the paintings.

DO YOU FULLY APPRECIATE THE WONDERFUL PHILADELPHIA ORCHESTRA THAT YOU HEAR EVERY WEEK?



OLD WORLD TOLD IT MUST BOW TO PHILA.

Rachmaninoff Tells Paris Orchestra Here Is "the Greatest Ever"

FINDS CAPITAL

Paris, ... iladelphia possess... estra the world h... has be... tal of the w... off, fa- mou... ers here. ...ndoubt- edly th... world," he said. ... that Berlin oc... but it is mo... ever was.

"And Philadelphia! Philadelphia has the finest orchestra I have ever heard at any time or any place in my whole life.

"I don't know that I would be exaggerating if I said that it was the finest orchestra the world has ever heard."

American concert audiences, he asserted, were bigger and more appreciative of good music than those of any other country.

How is the golden art of this orchestra under Stokowski's baton to be crystallized to permanence? How can the Philadelphia Orchestra be heard out-of-season or between concerts? Dr. Stokowski has solved this problem in a manner fully as splendid as his concert performances . . . his Orthophonic Victor Records. These have been recorded by him in the Academy of Music and have set an entirely new standard of perfection in the field of orchestral recording. Members of the concert audiences should show their genuine interest in the Orchestra by hearing a few of these records that the Orchestra and Stokowski have so brilliantly made for them. Of special splendor are the records of the *Bach, Toccata* and *Fugue in D Minor* . . . the *Brahms, First* and *Third Symphonies*, and the *Debussy, L'Apres Midi D'Un Faune*. . . . But there are many other concert favorites by Stokowski. Some day soon you should investigate this other field of your Orchestra's success. Hear the selections named above and to hear them at their best, be sure that they are played on the Orthophonic Victrola or Electrola.

Symphony in G major (B. & H. No. 13).....Josef Haydn

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 13, 1809.)

When this symphony was written, the United States had not elected its first president. It was the year in which Philadelphia was stirred by the doings of the Constitutional Convention—the year in which for the first time (as John Adams remarked) "the thirteen clocks all struck together." In Europe, the French Revolution was still two years off; and the "Concerts Spirituels," for which this symphony of Haydn's was composed, attracted audiences of the highest distinction to the Salle des Gardes in the Tuileries, where the society known as the *Concerts de la Loge Olympique* held its meetings from 1786 until the year when the fall of the Bastille disturbed the ordered elegance of Parisian days and nights. Marie Antoinette was often seen there, with others of the court, in full regalia. The orchestral players fiddled and blew in ruffles and embroidery, and wore pretty shining swords, and the lace on their cuffs often interfered with the bowing of the violinists, unless they were especially deft.

* * *

From all of which it will be seen that this charming and thrice-familiar symphony can scarcely be claimed by our delightful friends, the modernists—although Paris in those days liked to regard herself as preternaturally advanced: for had she not witnessed the exploit of Franklin in "bringing down the thunder from the clouds"? Had she not been present at the birth of mesmerism? Had not St. Martin published the thrillingly esoteric reveries of the *Philosophe inconnu,* which everyone was reading and excitedly discussing? And only two years before, Blanchard had sailed through the air from Dover to Calais, while de Villette, de Rozier and d'Arlande had gone heavenward in a fire-balloon; so that it seemed as if the mileage to be got out of the tireless human mind was something not to be guessed at.

Yet the remorseless chronology of musical history tells us that this one of Haydn's Vallombrosan symphonies is old—one hundred and forty-one years old. It was composed in 1787, and is number seven of the dozen which Haydn was commissioned to write for the *Concerts de la Loge Olympique.* It is the first one of the second set written for Paris.

* * *

This symphony is, therefore, one year older than the three great ones of Mozart—the E-flat, G minor and C major of 1788. Haydn himself was fifty-five when he wrote it; his contemporary Mozart was thirty-one; and the first performance of the first symphony of Beethoven was not to occur for thirteen years. Thus we may not unjustly view this symphony as one scarcely in the freshman class. Yet so wayward and incalculable a thing is the musical imagination,

Collecting Records . . . . .

is an interesting and fascinating hobby. A Record Library of the World's Music is just as important as a well stocked library of the world's literature.

In England, for years, the collecting of Phonograph Records has been receiving the attention of the discerning and recently in Amercia many splendid private libraries have been started,

Through our Imported Record Department we have aided collectors throughout the world. Our catalogues of Imported Recordings will be mailed gratis upon request.

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Pequignot

Jewels

908-09-10-11

Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3

Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

that it is possible to find in this score—though it is now not far from a century and a half old—passages that are astonishing in their modernity, a modernity that, if it is not quite Schönbergian, has at least a Wagnerian hue. Consider, for example, that charming passage in the first movement from which the face of Eva Pogner looks out with sweet archness—many years before Wagner dreamed her into being in the linden-scented streets of Nuremberg; although in the symphony she has less of tremulous anxiety because of the cheerier pace of Haydn's Allegro. But set this surprising passage beside Wagner's (composed eighty years later), and note that Haydn's harmony in this passage is even more "modern" than Wagner's. The comparison is with the form assumed by Eva's "Anxiety" motive (so-called) in the form given to it five bars after its first appearance in the Fourth Scene of Act Three of *Die Meistersinger,* where it accompanies Eva's words to Sachs: ". . . wer sieht dann, wo's mir beschwerlich. . . ." Haydn's anticipation of it is almost identical in melodic and rhythmic contour and in harmonization; but this amusing detail should be remarked: the fifth note of Wagner's melodic pattern is harmonized with a simple major triad (used in that place, of course, because it was just what he wanted there). But the daringly futuristic Haydn employs for the harmonic color of the corresponding note of *his* melody a chord of the "minor ninth"; and when it is remembered that minor-ninths in Haydn's day (though he and his predecessors had used them confidently) were more or less under surveillance by the plain-clothes men of the academic tradition, the intrepidity of the dare-devil Haydn will be better appreciated. It may be remembered that his confrère Mozart was even bolder, for in his G minor symphony (composed, as we have noted, a year after this one of Haydn's), the inexhaustible, unpredictable Wolfgang used a chord which, when Wagner employed it long after in *Parsifal,* sounded heretical even then, and is still full of poignant expressiveness. It is the wonderful dissonance, twice heard, at the end of the Good Friday music, just before the bells give warning that the scenery is about to move. In Mozart's symphony it is heard (of course in much faster tempo and with far less emotional stress) near the end of the development section in the first movement.

* * *

Haydn has been too long the butt of many who still perversely choose to think of him as good "Papa Haydn," the cheery, rather naïve chap who did his bit to help along the education of the Heavenly Maid, but who cannot speak very urgently or pointedly to the taste of the twentieth century. To be sure, we are very fine fellows in these days (as Stevenson remarked), with our marvelously eloquent and subtle art of music-making; and the G major Symphony of Haydn is not intimate and vivid to our imaginative world as is the C minor of Brahms, or the symphony of César Franck, or *L'Après-midi d'un faune,* or *Petroushka,* or any of the other masterpieces that speak the tonal language of our time.

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company

OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed.

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

Yet Haydn was far more than the simple-minded prank-player of the "Surprise" Symphony, or the innocent pictorialist of the *Creation,* or the abstract Historic Figure whom we patronize. So shrewd a critic as Berlioz could say of Haydn's music that "it belongs to the kind of naïvely good and gay music that recalls the innocent joys of the fireside and the *pot-au-feu.* It goes and comes, never brusquely; noiselessly, in morning négligée, clean and comfortable; at 9 o'clock it puts on a clean nightcap, says a prayer, and sleeps in the peace of the Lord."

Berlioz should have been ashamed of himself after he wrote that, for it is unforgivably misleading and unjust. The Haydn of the nightcap and the cheerful *pot-au-feu* existed, of course; but there was another Haydn—the fine, essential, sensitive, memorable Haydn; and Berlioz should not have overlooked him.

Indeed, one might remark, if one were in a properly malicious mood, that although Haydn has been dead a good deal longer than Berlioz, not everyone would agree that the musical substance of the *Symphonie fantastique* transcends in salience of invention and distinction of style the music of that amiable bourgeois whom Berlioz so gaily tucked away in his feather bed. It is difficult to turn Haydn into an inconsequential music-maker, even if one looks down on him from the altitude of Berlioz's storm-wreathed brow and heaven-sweeping locks. "This simple and gentle man, working honestly and without suspicion of the contribution he was to make to the future of his art"—as Mr. W. J. Henderson felicitously described him in an anniversary tribute—had a supply of musical ideas under his periwig that should have made the strutting tonal barnstormer of the Fantastic Symphony think twice before he sneered at him. For Haydn reminds one of what Mr. Paderewski observed of his native land at a certain session of the Council of the League of Nations: "Poland," he said, "may be too small for a great state, but she is much too great for a small state."

"A Night on Bald Mountain," Fantasy for Orchestra,
Modeste Petrovich Moussorgsky

(Born at Karevo, in the Govt. of Pskoff, Russia, March 28, 1835; died at Petrograd, March 28, 1881.)

M. D. Calvocoressi, in his able and authoritative Life of Moussorgsky, calls this "the most developed" of Moussorgsky's instrumental compositions. The phrase might easily be read as slyly jocose, were not Mr. Calvocoressi an incorruptibly serious person: for this music underwent a remarkable series of transformations. Vladimir Stassoff, to whom the score is dedicated, says that the material for

There's Something about the PEOPLE...

Friendly, every one of them They can smile . . . and they do. And when people smile as these people do, you can make up your mind they're pretty much at home . . . and liking it!

• • •

May we send you a descriptive booklet?

CHALFONTE-HADDON HALL

ATLANTIC CITY *American Plan*

Leeds and Lippincott Company

A Night on Bald Mountain was derived from Moussorgsky's uncompleted opera *Salammbo,* which he began in 1863, using a libretto of his own based upon Flaubert's novel. Other portions of the *Salammbo* music, according to Stassoff, were used in *Boris Godounoff.* Rimsky-Korsakow in *Ma Vie Musicale* says that this symphonic poem was originally a youthful composition entitled *St. John's Eve,* for piano and orchestra, written in 1867 under the influence of Liszt's *Todtentanz* and Berlioz's *Witches' Sabbath.* But it was "severely criticized" by Balakireff, and Moussorgsky laid it aside. Later he returned to it, and revamped it for use in the opera-ballet *Mlada,* which it was planned that Moussorgsky, Rimsky-Korsakow, Borodin and Cui should write in collaboration (this was three or four years later). Moussorgsky adapted his piece for use in the composite opera as music for the revels of Chernobog, the Black God, and he introduced voice parts. But the *Mlada* project fell through.[2] Moussorgsky then purposed to introduce the much modified composition into his opera *The Fair at Sorotchinsk,* which he began in 1877 to a libretto after Gogol, but did not finish.

In its final incarnation, the piece exists as the symphonic poem played on this occasion. It is partly the work of Rimsky-Korsakow, and his remarks on the subject (in *Ma Vie Musicale*) should be quoted: "Since none of the variants [those described above] could be played in public," he wrote, "I determined to write an instrumental piece with the material furnished by Moussorgsky, retaining all that was best and most unified in the composer's work, and avoiding, as far as possible, the addition of any conceptions of my own. The proper thing to do was to create a form in which Moussorgsky's ideas would be framed to the best advantage."

Five years after the death of Moussorgsky, Rimsky-Korsakow conducted his version of *A Night on Bald Mountain* at a concert of the Russian Symphony Society in Petrograd (October 27, 1886).

The score is prefaced by the following argument:

Subterranean sounds of unearthly voices. Appearance of the Spirits of Darkness, followed by that of the god Chernobog. Glorification of Chernobog, and celebration of the Black Mass. Witches' Sabbath. At the height of the orgies, the bell of the little village church is heard from afar. The Spirits of Darkness are dispersed. Daybreak.

Bald Mountain, near Kieff, in Southern Russia, was the legendary scene of the Slavic Walpurgisnacht, and there the witches, sorcerers, demons and unclean spirits foregathered for their Sabbath revels. On that night the peasants bolted their doors and shuddered within their cottages, after placing nettles in their windows as a protective charm against the Powers of Darkness.

* * *

[2] The history of *Mlada* is another and equally complicated story.

Your Favorite Work
is probably among the
Eighty-nine Album Sets
of
COLUMBIA MASTERWORKS*

and with it are many more that you would like to hear at leisure in the comfort and satisfaction of your home. In this world's greatest of musical record libraries are all the beauty, romance, gaiety, pathos and tragedy of the great masters of music from Bach to Ravel—an enchanted world of tone in which every-day troubles are forgotten.

New works are now added *monthly* to this distinguished library.

Latest Columbia Masterworks Issues

MASTERWORKS SET NO. 98

GRIEG CONCERTO in A MINOR, Op. 16; for Pianoforte and Orchestra. By IGNAZ FRIEDMAN, with Orchestra Conducted by Philippe Gaubert. In Eight Parts, on Four Twelve-Inch Records, with Album, $6.00.

MASTERWORKS SET NO. 99*

LISZT CONCERT No. 2, in A MAJOR; for Pianoforte and Orchestra. By JOSEPH PEMBAUR, with Orchestra Conducted by Dr. Weissmann. In Six Parts, on Three Twelve-Inch Records, with Album, $4.50.

*Offered for sale in U. S. A. and Canada only.

Ask for Columbia Masterworks Catalog

"Magic Columbia *Notes"*

H. ROYER SMITH COMPANY
10th & Walnut Streets

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.,
11th and Market Streets

B. B. TODD
1306 Arch Street

C. J. HEPPE & SON
1117-19 Chestnut Street

WILRATH, INC.,
J. R. Wilson, President
212-214 S. 17th Street

COLUMBIA
"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U. S. Pat. Off.

Mr. Calvocoressi points out that the form of this work is clear and simple: a symphonic *Allegro* running into a short *Andante*. Assuming that the original version of the piece was not materially different from this final one, he pronounces *A Night on Bald Mountain* "a significant creation." At that time, as he reminds us, the Russian school of music-makers had scarcely begun the series of picturesque symphonic poems with which we are familiar. Rimsky's *Sadko* (afterward revised) was composed in the same year—1867; Balakireff's *Thamar* was begun in 1867, completed in 1882.[3] Tschaikowsky, then twenty-seven, composed his first symphonic poem, *Fatum*[4] ("Destiny"), in 1868; *Romeo and Juliet* was begun in 1869. Moussorgsky, thinks Mr. Calvocoressi, deserves, therefore, to be counted amongst the innovators. *A Night on Bald Mountain,* he remarks, differs from the *Witches' Sabbath* in Berlioz's *Fantastic Symphony* in this respect: its picturesqueness arises from "the quality of the themes and the tonal and rhythmic atmosphere—as with all Russian symphonic poems—and not from mere picturesqueness of arrangement, as in Berlioz." This distinction, though perhaps a little obscure (we are not quite sure what Mr. Calvocoressi means by "picturesqueness of arrangement") is nevertheless worth pondering. He admits handsomely that Berlioz's work "furnished the Russians with a precedent, if not a model"—which is fairly obvious, since the *Symphonie Fantastique* preceded the earliest of the Russian works mentioned by Mr. Calvocoressi by thirty-seven years.

Scherzo from the Music to "A Midsummer-Night's Dream,"
Felix Mendelssohn-Bartholdy

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

Mendelssohn was steeped from childhood in *A Midsummer-Night's Dream.* The play, wrote his sister Fanny in 1843, "has occupied an important part in our household. We had all at different ages gone through the parts from Peasblossom to Hermia and Helena. . . . Felix especially had made it his own." Mendelssohn was commissioned by the King of Prussia in 1843 to write music for the *Dream,* and he composed it early in that year. His music for the play comprises twelve numbers, in addition to the Overture which he had composed seventeen years before.

The *Scherzo* (*Allegro vivace,* G minor, 3-8), comes between Acts I and II, following the delectable episode in Quince's house

[3] Mr. Calvocoressi does not mention Balakireff's symphonic poem, *Russia,* composed in 1862.

[4] Tschaikowsky destroyed the score of this work in the seventies, but it was reconstructed from the orchestral parts and published in 1896.

I. MILLER

INSTITUTION INTERNATIONALE

The Charm of Color!

Whether one chooses this slipper in paisley brocades of rainbow coloring, or in lustrous satins that may be tinted to *exactly* match one's gown, the effect is equally charming!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

where the *Pyramus and Thisbe* project is discussed. But the music is delicate and jocund, with little of the broad comedy of Shakespeare's scene.

Symphonic Poem, "Pini di Roma" ("The Pines of Rome"), Ottorino Respighi

(Born at Bologna, Italy, July 9, 1879.)

Mr. Respighi has written as follows concerning *Pini di Roma,* which he composed as a companion-piece to his celebrated *Fontana di Roma:*

"The symphonic poem, *The Pines of Rome,* was composed in 1924, and performed for the first time at the Augusteum, Rome, in the season of 1924-25. While in his preceding work, *The Fountains of Rome,* the composer sought to reproduce by means of tone an impression of Nature, in *The Pines of Rome* he uses Nature as a point of departure in order to recall memories and visions. The century-old trees which dominate so characteristically the Roman landscape become testimony for the principal events in Roman life."

The first American performance of *Pini di Roma* was at a Philharmonic Concert in Carnegie Hall, January 14, 1926, under the direction of Arturo Toscanini. The work was performed in Philadelphia, at a Philadelphia Orchestra Concert, under the direction of the composer as guest conductor, on the following day.

* * *

Pini di Roma, which is in four connected sections (like *The Fountains of Rome*), is based upon this program, printed as preface to the score:

1. *The Pines of the Villa Borghese* [Allegretto vivace, 2-8]. Children are at play in the pine-grove of the Villa Borghese, dancing the Italian equivalent of "Ring Around A-Rosy"; mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to—

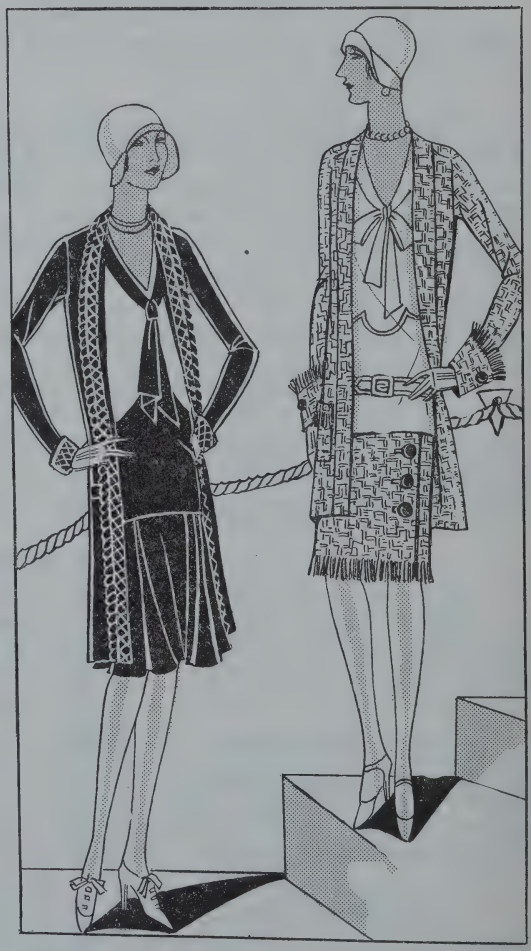
2. *The Pines Near a Catacomb* [Lento, 4-4; beginning with muted and divided strings, muted horns, *p.;* later, trumpet behind the scenes]. We see the shadows of the pines which overhang the entrance to a catacomb; from the depths rises a chant which re-echoes solemnly, sonorously, like a hymn, and is then mysteriously silenced [the hymn begins, *p.,* in the low strings and wind—a melody of Gregorian character: it is in the Aeolian mode, the fifth of the "Authen-

1220-24 Walnut Street

Stecker

1107-15 South 13th Street

The Smart Modern "ENSEMBLES" Her Way to Chic!



. . . Town types to wear now under fur coats

. . . Luxurious "tea types"

. . . Trig little suits to swing aboard the Florida Special

$39.75 to $195

Silk and Wool
$89.50

Crepe and Tweed
$69.50

COAT SALONS **BOTH STORES**

tic" modes. The opening theme for the horn, and a phrase from the trumpet solo, are heard as counterpoints].

3. *The Pines of the Janiculum* [Lento, 4-4; piano cadenza; clarinet solo]. There is a thrill in the air. The full moon reveals the profile of the pines on the hill. A nightingale sings.

4. *The Pines of the Appian Way* [Tempo di marcia]. Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's phantasy appears a vision of past glories; trumpets blare, and the army of the consul advances brilliantly in the grandeur of a newly risen sun toward the sacred way, mounting in triumph the Capitoline Hill.

* * *

The feature of this score is its use of a gramophone record—probably the first instance of the sort in symphonic music. The reader will have noted the last sentence in that paragraph of the foregoing synopsis which describes the third section of the work, *The Pines of the Janiculum:* "A nightingale sings." The "nightingale" is represented in the score by "No. R. 6105 of the Concert Record Gramophone." The bird's song occurs at the end of the movement. It is introduced by the clarinet melody heard at the beginning of the section. The gramophone song is accompanied by trills of the muted violins, *ppp,* harp notes, and a chord of the 'cellos and violas.

THE PENSION FUND OF THE PHILADELPHIA ORCHESTRA

A considerable amount is added annually to this Fund through the generosity of subscribers who, when unable to use their tickets, turn them in to the management to be sold for this very worthy cause. Such tickets should be sent or mailed, as early as possible, to the Manager, 809 Packard Building, Philadelphia, Pa., in an envelope marked "Pension Fund Tickets." If, because of insufficient time, it is impracticable to send the tickets, the location, section, row and number may be telephoned to the office, RITtenhouse 5470, or on Saturdays, because of the half-holiday, between 7.00 and 7.30 o'clock, on the evening of the concert to the Academy of Music, SPRuce 9839, in which case substitute tickets will be issued and sold.

THE PHILADELPHIA ORCHESTRA ASSOCIATION

While You Are Enjoying The Orchestra–

—the burglar may be making off with the valuables you left "safe" at home—or fire may be destroying them.

But you can put them beyond the possibility of both these risks—in our conveniently located Safe Deposit Vaults.

Boxes range from $5 to $250 a year; there are 35 coupon rooms where you can review the contents of your box in comfort and privacy.

Main Office:
Broad—Chestnut
—Sansom

The
Real Estate-Land Title & Trust Company
WORLD'S OLDEST TITLE COMPANY

Downtown Office:
517 Chestnut
Street

Elizabeth Arden understands the exquisite care of the skin, and knows that faces do not just stay in shape, but must be held in shape by good strong muscles and firm healthy tissues.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for an appointment

RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*

673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
February 7
At Two-Thirty

Next Week's Program

Saturday
February 8
At Eight-Twenty

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*
ARTUR RODZINSKI, *Guest Conductor*

BRAHMS — Symphony No. 1, in C minor

I. Un poco sostenuto. Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio, piu andante. Allegro moderato ma con brio

DEBUSSY — "La Mer" ("The Sea")

I. From Dawn to Noon on the Sea
II. Sport of the Waves
III. Dialogue of the Wind and the Sea

KODÁLY — Suite, "Háry Janos"

I. Prelude: The Tale Begins (*con moto; tranquillo, molto moderato*)
II. Viennese Musical Clock (*Allegretto*)
III. Song (*Andante, poco rubato*)
IV. The Battle, and Napoleon's Defeat (*Alla marcia*)
V. Intermezzo (*Andante maestoso*)
VI. Entrance of the Emperor and His Court (*Alla marcia*)

This program will end approximately at 4.00 P. M. on Friday and 9.50 P. M. on Saturday.

NOTICE

The doors of the auditorium will be closed at the beginning of the concert and will not be opened for admission to latecomers until the regular intermission, after which the doors will again be closed until the end of the concert.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

Fifth Monday Evening Concert

FEBRUARY 4, 1929

at 8.20

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, *Conductor*
OSSIP GABRILOWITSCH, *Guest Conductor*

PROGRAM

BEETHOVEN — Concerto No. 5, in E flat major ("Emperor") for Piano and Orchestra

I. Allegro
II. Adagio un poco mosso
III. Rondo. Allegro ma non troppo

OSSIP GABRILOWITSCH
(Dr. Artur Rodzinski conducting the Orchestra)

TSCHAIKOWSKY — Symphony No. 4, in F

I. Andante sostenuto—moderato con anima
II. Andantino in modo di canzona
III. Scherzo. Pizzicato ostinato
IV. Finale. Allegro con fuoco

The Philadelphia Orchestra Association announces that Mr. Ossip Gabrilowitsch has kindly consented to conduct the Monday Evening Concert of February 4th, and to appear as Soloist. At the request of Mr. Clarence H. Mackay, Chairman of the Board of Directors of the Philharmonic-Symphony Society of New York, Mr. Molinari was released from his contract for this date in order to facilitate the readjustment of conductors to replace Mr. Toscanini, whose arrival was delayed one month. The Directors of the Orchestra Association feel certain that the Monday subscribers will approve of its action in helping Mr. Mackay and the Philharmonic-Symphony Society solve its difficulties.

Mr. Gabrilowitsch Plays the Mason and Hamlin Piano

Start the New Year Right!

Invest some of your Christmas Money

in

All Year 'Round Pleasure and Comfort...

An Electric Refrigerator

And for years to come you will collect the dividends . . . automatic, reliable, constant refrigeration, which will keep foods fresh and pure for days, cut marketing problems in half, and simplify the preparation of perfectly chilled danties.

See these splendid types on display in our showrooms . . .

Servel
General Electric
Welsbach

Various sizes. Prices begin as low as $225.00, and you may pay as little as $20.00 down. Balance in easy monthly payments.

THE PHILADELPHIA ELECTRIC COMPANY

Tenth and Chestnut Streets

J. E. CALDWELL & CO.

CHESTNUT STREET AT JUNIPER

Critically Selected Caldwell Diamonds

Each individual gem, whether large or small, is subjected to the most rigid examination by the experts of this house. To be accepted, it must conform to the highest standards of quality, beauty and brilliance.

JEWELRY · SILVERWARE · WATCHES · STATIONERY

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
FEBRUARY 8-9

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY
1617 SPRUCE STREET
Frederick Hahn, *President-Director*

Fifty-nine years of continued success in training musicians

The OSTROVSKY SYSTEM of Hand Development is highly recommended for fitting the hand of the Pianist, Violinists or 'Cellist for its task—removing faults, improving and reconstructing technique and tone—a short cut to the achievement of artistic playing.

FOR PARTICULARS, CONSULT REGISTRAR

Pupils may register at any time **Early enrollment desirable**

Telephone: Pennypacker 5053

BRANCHES:

West Philadelphia, 5132 Spruce Street — Germantown, 30 East Walnut Lane
Tioga, 1622 West Westmoreland Street — Glenside, Pa., 246 Cliveden Avenue
Columbia, Pa., 743 Locust Street

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
206 So. Camac Street
Lamp Shades
Old Prints *Waste Baskets*
SPECIAL ORDER SERVICE

---and books?
emma feldman
book & art shop
1232 locust street

A Monthly Income for Your Wife
Don't burden her with the dangers and responsibility of investing or reinvesting all of your estate. We have an unbeatable plan for paying her a lifelong monthly income—safe, sure, regular, and a satisfying return on your investment. Has other advantages also. Adopt this plan, and, after you have gone, nothing and nobody can take any portion of this income from her. *Send for booklet entitled, "Nailed Down Tight."*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square Founded 1847 Philadelphia, Pa.

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

THE ENGAGEMENT RING

The Diamond with the Polished Girdle is of Super-Quality and represents the finest Diamonds, color, cutting and quality.

This Marvelous Diamond Cutting can be secured only from this Establishment. The difference in size governs the price—they are not more costly than Diamonds of ordinary cutting.

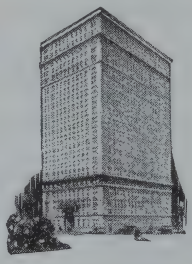
The Barclay

RITTENHOUSE SQUARE EAST

HARRY TAIT, Managing Director

The "New" City Home

WHEN you say "cooperative apartment" you are naming the new type of American home which is displacing the expensive and troublesome city house, and the rented apartment or glorified "flat". A bold step forward in home owning, its wide spreading acceptance by American leaders in finance, the law, and the professions generally, indicates the social soundness of the cooperative plan, the safety of its investment aspect, the convenience of operation, its economy. It answers the desire for individual ownership —with the annoying details of operation under the direction of an experienced manager at a cost much less than any one owner could achieve.



The Barclay fulfills all the essential requirements of the cooperative plan, as worked out in nearly 150 similar projects in large cities and is under the same planning and selling direction which has proved so successful in many of New York's best known cooperatives.

This beautiful and ideally located twenty-one story building is exceedingly well planned to provide for every requirement of a fashionable town residence. Eleven and eight room housekeeping apartments of distinctive plan have complete provision for every modern home convenience. The two and three room non-housekeeping apartments have serving pantries and refrigeration. Larger suites can be arranged if desired. Restaurant and private dining rooms, together with maid and valet service, furnish features of an exclusive residential hotel.

All apartments are to be sold on the 100% cooperative ownership plan.

For information apply to Your Own Broker or

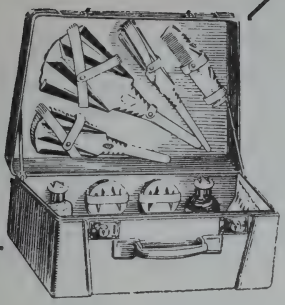
the Selling Agent

BROWN, WHEELOCK: HARRIS, VOUGHT & CO., INC.

1722 RITTENHOUSE STREET · PHILADELPHIA, PA.

A book describing all the types of apartments and the services offered will be sent you on application to the Selling Agent, or your own broker

Architect: J. E. R. CARPENTER *Builder:* UNITED ENGINEERS & CONSTRUCTORS INC.



Style Illustrated $100

Shadowtone

Fashioned in Modern Art and Staple Designs
Six Beautiful Colors
In Pastel and Subdued Tones
Fittings designed in the modern trend — strikingly original and exclusive with us.

Bains LUGGAGE THAT LASTS

1028 Chestnut St. —— 1516 Chestnut St.

SCHOOL OF MUSIC

of TEMPLE UNIVERSITY

1521 Locust Street, Philadelphia, Pa.

PUPILS MAY ENTER AT ANY TIME DURING THE YEAR

THADDEUS RICH, Mus. Doc., Dean. E. F. ULRICH, Associate Dean

TEACHERS' CERTIFICATES, DIPLOMAS, DEGREES

No high school education required except for the College course of music. All branches of music, Piano, Organ, Violin, Voice and all Orchestral instruments, from the children's department to the highest grade—private lessons.

Training for Opera (under Giuseppe Agostini)

Orchestral Instruments taught principally by members of Philadelphia Orchestra. Student recitals—Orchestral practice—Classes in Harmony and History of Music.

Dormitories. Branch Schools. Write for Catalog or Phone Stevenson 7603

School of Music of Temple University

1521 LOCUST STREET PHILADELPHIA, PA.

DUNNING SYSTEM OF IMPROVED MUSIC STUDY

Carre Louise Dunning, Originator
8 West 40th St., New York City
834 South Plymouth Blvd., Los Angeles, Calif.

The Greatest Musical Event in New York City in the past several decades was the playing of a ten-year old Dunning pupil with the New York Philharmonic Orchestra, March 20, 1926. The child had only studied one year and eight months. She played Le Carnaval des Animanx, by Saint-Saens. The piece is twenty-three pages long; she memorized it in three weeks. If you have any plan for teaching that can bring such results in that length of time, then you do not need the Dunning System. If you have not, then you do. Members of these prominent families have had the benefit of the Dunning System: Astors, Vanderbilt, J. Innesley Blair, George F. Baker, Duchess of Torlonia, Bradley Martin, Sir Edgar Guest, J. Pierpont Morgan, Roland Harriman, Gloria Caruso, F. W. Woolworth.

Faculty of Normal Teachers' Classes Held in These Cities

Katharine M. Arnold....93 Madison St., Tiffin, Ohio
Allie E. Barcus....4619 Broadway, Chicago, Ill.
Elizette R. Barlow....Box 1244, St. Petersburg, Fla.
Catherine G. Bird....658 Collingwood Ave., Detroit, Mich.
Grace A. Bryant....201 10th Ave., N., Twin Falls, Idaho
Mrs. Jean Warren Carrick....160 E. 68th St., Portland, Ore.
Dora A. Chase....345 Clinton Ave., Brooklyn, N. Y.
Adda C. Eddy....2643 Highland Ave., Cincinnati, Ohio
Beatrice S. Eikel....Kidd-Key College, Sherman, Texas
Ida Gardner....17 E. 6th St., Tulsa, Okla.
Gladys M. Glenn....1217 Bowie St., Amarillo, Texas
Florence E. Grasle....Michigan State Institute of Music, Lansing, Mich.
Harriet Bacon MacDonald....13434 Detroit Ave., Cleveland, Ohio
Kate Dell Marden....61 N. 16th St., Portland, Ore.
Mrs. W. P. Mason....302 Mid. City Bank Bldg., Chicago, Ill.
Laud G. Phippen....3435 Asbury Ave., Dallas, Texas
Ellie I. Prince....4106 Forest Hill Ave., Richmond, Va.
Virginia Ryan....1070 Madison Ave., New York City
Stella H. Seymour....1419 S. St. Mary's St., San Antonio, Texas
Gertrude Thompson....508 W. Coal St., Albuquerque, N. M.
Isobel M. Tone....626 Catalina St., Los Angeles, Calif.
Mrs. H. R. Watkins....124 E. 11th St., Oklahoma City, Okla.

Decorate with Artistic Lighting Equipment

Quaint
Lighting Fixtures & Lamps
THE
Horn & Brannen Mfg Co.
Retail Sales Room
427-433 N. Broad Street

For Advertising
Space
Apply to
HALLOWELL CO.
SHERIDAN BUILDING
Sansom Street at Ninth
Philadelphia, Pa.

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS
PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Nineteenth Pair of Concerts

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
FEBRUARY 8, at 2.30

SATURDAY EVENING
FEBRUARY 9, at 8.20

1928-1929

NAN DUSKIN'S
OWN STORE

for the
south

frocks . . ensembles . . coats

126 So Eighteenth St
COR SANSOM

For Advertising Rates in this

PROGRAM

Apply to

HALLOWELL CO.

SHERIDAN BUILDING

Sansom Street at Ninth

Philadelphia, Pa.

a
Special Invitation
from Helena Rubinstein

Soon your beauty will face the most trying season of the year. It is essential that you begin *now* to protect your skin against the cold winds that bring crow's-feet . . wrinkles . . dry skin . . dry lips.

You who are in earnest about the care of your beauty, are most welcome to visit the Salons for a complete diagnosis and detailed advice on the home care of your skin and the art of make-up. There is no charge for this service.

And should you care to start your beauty regimen with a professional treatment the Valaze technique will prove a revelation to you.

For appointment telephone Pennypacker 2028

Helena Rubinstein

PARIS LONDON

254 S. 16th St., Philadelphia

For the harmonious perfection of your Beauty's ensemble, come to the Salons de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Solicitor
WILLIAM CURTIS BOK

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

EDNA PHILLIPS, *in charge of Harp Department*

VIOLIN · HARMONY · COUNTERPOINT · COMPOSITION

WM. F. HAPPICH

1520 Chestnut Street

ALFRED SEYDEN — *Violinist*

Studio: 508 Presser Building

Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman, *Managing Director*
216 SOUTH 20th STREET
Locust 1877

G. RUSSELL STRAUSS

TEACHER of SINGING
BARYTONE
1714 Chestnut Street Studio

INSTITUTE OF MUSICAL ART

BEN STAD, Director
44th at Chestnut Street
EVERGREEN 3959

THE STERNBERG SCHOOL OF MUSIC

Constantin von Sternberg, *Founder*
Rittenhouse 3634 — *Thirty-ninth Season* — 30 South 21st Street

Rittenhouse School of Music

265 South Nineteenth Street
Hermione Montanye, Director

SUTOR SCHOOL of Music

Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Both Studios are equipped with a Visuola.

WINIFRED ATKINSON

PIANIST

1716 Chestnut St. Locust 4980

Faculty: The Philadelphia Conservatory

La Bottega Mediterranea

334 Allen's Lane, Mount Airy
One block west of Allen's Lane Station

European and North African hand-tooled leather, pottery, brass, linens, jewelry, antique furniture.

ELSA and DOROTHY McCAUSLAN

Bell Phone, Spruce 6405

MISS PINAUD

Specialists in Electrolysis

Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only

712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

Candle Cottage Antiques

A. I. R. MacCain

338 ALLEN LANE

Mt. Airy Philadelphia

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President,* 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President,* 811 Packard Building
Mrs. Charles W. Henry, *Vice-President,* Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary,* Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary,* 2116 Pine Street
Mrs. George Henderson, *Treasurer,* 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John A. Brown, Jr.
Mrs. John Cadwalader
Mrs. Cyrus H. K. Curtis
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Miss Caroline Sinkler
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. Grahame Wood

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President,* Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President,* 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President,* School Lane, Germantown
Miss Rossmassler, *Recording Secretary,* Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.,* 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer,* Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

Philadelphia Civic Opera Company

ACADEMY OF MUSIC

1928—SIXTH SEASON—1929

Thursday Evening, February 21, 1929

AT 8.15 O'CLOCK

CARMEN

ALEXANDER SMALLENS, *Conductor*

KARL T. T. SCHROEDER, *Stage Director*

Costumes and scenery furnished by the

Consolidated Theatrical Costume Company of New York City

Fifty-five members of the Philadelphia Orchestra

All Philadelphia Chorus—Eighty Members

PRICES, 50 Cents to $4.00

Tickets on sale at Heppe's, 1119 Chestnut St. and 1112 Packard Building

ZOFIA NAIMSKA

Concert Pianist and Teacher

Opened her Studios in

PHILADELPHIA AND NEW YORK

Four Years with Leschetizky

"Not only an excellent pianist but most capable by reason of her talent and musical intelligence to teach her art with the greatest success." —*(Signed) Prof. Th. Leschetizky*

"A really high class artist. Eminently qualified to teach."

—*I. I. Paderewski*

Write or Phone to:

Farr Rucker, 2022 Walnut St., Philadelphia — Tel. Spruce 5056

Z. Naimska, 445 Riverside Drive, N. Y. City, — Tel 7669 Cathedral

Green Parrot Tea Room

314 South Smedley Street

Between 16th & 17th—Spruce & Pine

LUNCHEONS TEAS DINNERS

Open Sunday, 5 to 7 o'clock

Bell Phone, Pennypacker 6620

THE PEASANT SHOP

cordially invites you to visit

its New Quarters

119 South 19th Street

NEETER-BAREND CO.

Dealers in

Highgrade String Instruments and Bows

804 Pine Street, Philadelphia, Pa.

Phone Walnut 4627

432-83rd Street, Brooklyn, N. Y.

Phone Shore Rd. 1577

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Charles P. Blinn
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllys K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Miss Anna Katharine Stimson
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

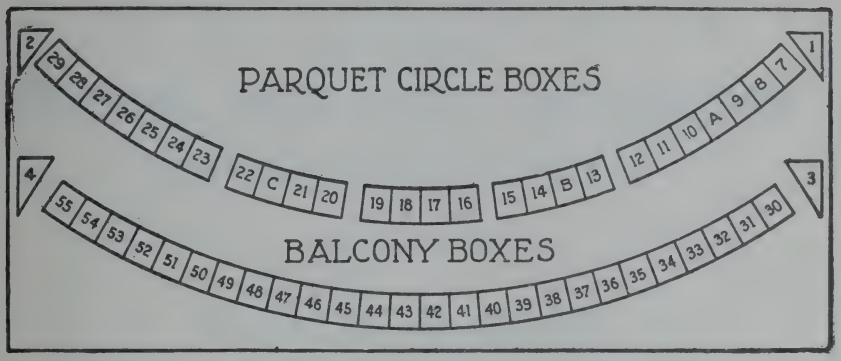
Directors

Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirz

Important Gowns for Fashionable Festivities

HOUSE of WENGER
1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

Philadelphia Grand Opera Association

PRESENTS THE

PHILADELPHIA GRAND OPERA COMPANY

ARTUR RODZINSKI, Conductor

Academy of Music

Thursday Evening, February 14, at 8 o'clock

Cavalleria Rusticana

Mmes. Kathryne Ross, Berta Levina, Evelyn Mac Nevin; Mm. Josef Wolinski (from Warsaw Opera—debut in America) Giuseppe Martino-Rossi.

To be followed by the brilliant French Ballet Spectacle

VERSAILLES

(first time in this country)

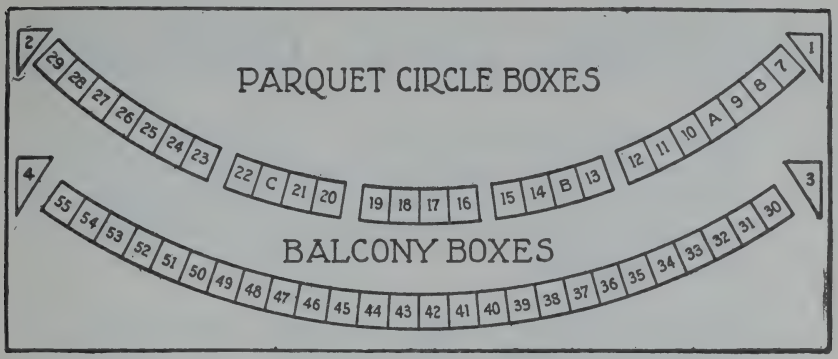
Catherine Littlefield and Corps de Ballet of 200
Conductor, Henri Elkan

Thursday Evening, February 28, at 8 o'clock

LA BOHEME

TICKETS: $3.50 to 50 Cents—Tax Exempt
At Heppe's, 1119 Chestnut Street and Philadelphia Grand Opera Company, 818 Harrison Building.

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Thos. Raeburn White
19 Mr. Edward W. Bok
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mr. & Mrs. Leander C. Claflin
Mr. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

DISTINCTIVE DESIGNS

Fashionable, individual, unusual—a coat or wrap from this establishment—be it an authentic reproduction of an imported model—or one of our own original designs—it is sure to show the FERBER perfection of workmanship and material.

You are invited to inspect our large assortment of fashionable models in all the smart furs.

Jacques Ferber
Furs

1708 WALNUT STREET

Pauline Herman
IMPORTER

WALNUT AT 19TH RITTENHOUSE PLAZA

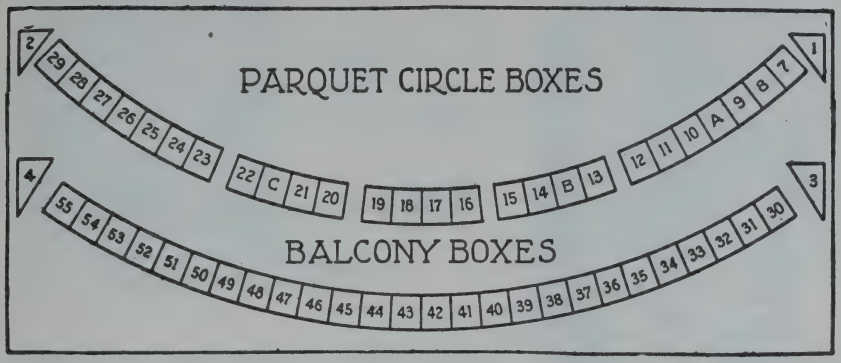
Now Showing

HATS

for the

Winter Resort Season

The List of Box Holders for 1928-1929



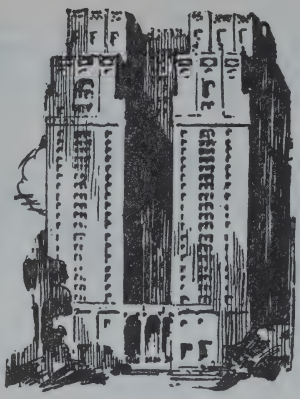
MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory



LIVE in the heart of Philadelphia and still be far away from the noise of traffic—city dust and inconveniences. You can do that very thing in the modern twenty-two story

Rittenhouse-Plaza
APARTMENTS

N. W. Cor. Walnut and 19th Streets

Inspect our beautiful display apartments—with central refrigeration—incinerators—and every last-minute convenience and refinement

Six rooms—3 baths Eight rooms—4 baths

Our representative on premises
MASTBAUM BROTHERS & FLEISHER
1424 S. Penn Square

Mitchell Fletcher Co.
Delicious Park Farm Jellies and Jams
Special During February
PHILADELPHIA—WAYNE—ATLANTIC CITY

SHUT-IN-SHOP
SHUT-IN-CRAFT
Initials Embroidered
Jigsaw Puzzles Cards
35 South 19th Street

Rittenhouse 4985
OTTO KELLER
Own Make Ice Cream
.. Cakes, Pastry and Candy ..
218 South 20th Street
Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE
We Deliver Anywhere
Penn Athletic Club
LOCUST AT EIGHTEENTH ST.
Philadelphia, Pa.
Telegraph Delivery Service
Bell, Pennypacker 1411

CAMPBELL-HICKIE
Negligees *Lingerie*
S. E. Cor. 17th and Walnut Sts.
Philadelphia

LEOPOLD STOKOWSKI
Conductor

Orchestra Personnel *for* 1928-1929

ARTUR RODZINSKI
Guest Conductor

First Violins

MISCHA MISCHAKOFF
Concertmaster
ALFRED LORENZ
LUIGI FERRARA
ALEXANDER J. THIEDE
ALEXANDER ZENKER
HARRY ALEINIKOFF
DAYTON M. HENRY
ISRAEL SIEKIERKA
JACOB SIMKIN
YASHA KAYALOFF
ALEXANDER HILSBERG
GRISHA MONASEVITCH
HENRY SCHMIDT
GEORGE BEIMEL
KALMAN SMIT
JOEL BELOV
ARTHUR B. LIPKIN
MARIUS THOR

Second Violins

DAVID DUBINSKY
IRVING BANCROFT
JOHN W. MOLLOY
A. GORODETZKY
DAVID COHEN
LOUIS FISHZOHN
MATTHEW J. MUELLER
DOMENICO BOVE
J. SAVITT
M. ROTH
EMIL KRESSE
S. DABROWSKI
SCHIMA KAUFMAN
MAX ZALSTEIN
LOUIS GESENSWAY
ANDRE CALLOT
DAVID MADISON
LOUIS GABOWITZ

Violas

SAMUEL LIFSCHEY
SAM ROSEN
HENRY J. MICHAUX
AMEDEE VERGNAUD
DAVID EPSTEIN
GUSTAVE A. LOEBEN
MAURICE KAPLAN
EDWARD MURRAY
PHILIP NEETER
RUDOLPH ENGEL
GORDON KAHN
WM. S. GREENBERG
ALEXANDER GRAY
TIBOR SERLY

Violoncellos

WILLEM VAN DEN BURG
WILLIAM A. SCHMIDT
ISADORE GUSIKOFF
B. GUSIKOFF
MILTON PRINZ
ADRIAN SIEGEL
DANIEL SAIDENBERG
SAM BELENKO
J. STERIN
JOHN GRAY
MORRIS LEWIN
KARL ZEISE

Basses

ANTON TORELLO
A. HASE
FABIEN KOUSSEWITZKY
HEINRICH WIEMANN
VINCENT LAZZARO, JR.
MAX STRASSENBERGER
MATYAS PAULI
LOUIS BOEHSE
MARIO GARAFFONI
S. SIANI

Harps

VINCENT FANELLI, JR.
F. NICOLETTA

Flutes

W. M. KINCAID
JOSEPH LA MONACA
JOHN A. FISCHER
HANS SCHLEGEL

Oboes

MARCEL TABUTEAU
EDWARD RAHO
MARCEL J. DANDOIS
LOUIS DI FULVIO

Clarinets

DANIEL BONADE
LUCIEN CAILLIET
PAUL ALEMANN
JULES J. SERPENTINI
Jules Cocozza
Louis Morris

Bassoons

WALTER GUETTER
JOHN FISNAR
F. DEL NEGRO
HERMAN MUELLER

Horns

ANTON HORNER
JOSEPH HORNER
OTTO HENNEBERG
ALBERT RIESE
CLARENCE MAYER
GEORGE WARDLE
Alfred Zoellner
William Koch

Trumpets

SOL. COHEN
SIGMUND HERING
HAROLD W. REHRIG
RUDOLPH ENGEL

Trombones

GARDELL SIMONS
PAUL P. LOTZ
C. E. GERHARD
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

PHILIP A. DONATELLI
HEINRICH WIEMANN

Tympani

OSCAR SCHWAR
EMIL KRESSE

Battery

BENJAMIN PODEMSKI
JAMES VALERIO

Celesta

GUSTAVE A. LOEBEN

Euphonium

HEINRICH WIEMANN
Chas. A. Norato

Librarian

HARRY A. WIEGAND

Orchestra Manager

DAVID DUBINSKY

YOU CAN AFFORD A STEINWAY . . . AND YOU CAN AFFORD IT NOW

THE Steinway is everywhere so well and favorably known, that some people assume it to lie beyond their means. Yet nothing could be farther from the truth. The Steinway today is better than it has ever been, but the new deferred-payment purchase plan has brought it well within the reach of the most limited income.

You can have a Steinway *now* upon a 10% first payment—and two years in which to dispose of the balance. And when the two years are over, your Steinway will be just entering upon its long half-century of good and faithful service.

You can afford a Steinway . . . and you can afford it *now*.

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, *and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.*

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

NINETEENTH PAIR

Friday Afternoon
February 8

Saturday Evening
February 9

1929

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, Conductor
ARTUR RODZINSKI, Guest Conductor

BEETHOVEN — Allegretto from the Seventh Symphony

IN MEMORIAM
MRS. ALEXANDER VAN RENSSELAER

BRAHMS — Symphony No. 1, in C minor

I. Un poco sostenuto. Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio, piu andante. Allegro moderato ma con brio

INTERMISSION

DEBUSSY — "La Mer" ("The Sea")

I. From Dawn to Noon on the Sea
II. Sport of the Waves
III. Dialogue of the Wind and the Sea

KODÁLY — Suite, "Háry Janos"

I. Prelude: The Tale Begins (*con moto; tranquillo, molto moderato*)
II. Viennese Musical Clock (*Allegretto*)
III. Song (*Andante, poco rubato*)
IV. The Battle, and Napoleon's Defeat (*Alla marcia*)
V. Intermezzo (*Andante maestoso*)
VI. Entrance of the Emperor and His Court (*Alla marcia*)

The Steinway is the Official Piano of The Philadelphia Orchestra

"As well be out of the world as out of fashion," says the Old Play.

Fashions in men's clothes are not subject to revolutionary changes, they are modifications, expressions of some nuance of color or cut which art in clothes making has dictated.

It is because we are leaders of fashion that we are able to indicate these changes—to keep you in the world of well-dressed men.

The new Spring and Summer materials have arrived from England and Scotland.

HUGHES & MÜLLER

Established in 1848 at 338 High Street

1527 WALNUT STREET

PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building

S. E. Corner 15th and Chestnut Street

Philadelphia, Pa.

MEMBER FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE

517 CHESTNUT STREET

CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited. Certificates of Deposit Issued. Trusts of All Kind Executed. Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Symphony in C minor, Op. 68.....Johannes Brahms
(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

"You know that your music is as indispensable to our existence as air, light and heat," wrote Elisabet von Herzogenberg, that paragon of tact and sympathy, to her friend Brahms, after a remarkable performance of his C minor Symphony under Bülow at Leipzig in 1882. "You can't think how glad we are," she added, "not to have to give the dead masters *all* our affection and enthusiasm, and how glad that the one to whom we already owe so much still lives and labors, and is, we hope, neither inaccessible nor quite indifferent to us."

Brahms has neither lived nor labored for thirty-one years, but in that time how astonishingly he has prevailed!

Elisabet von Herzogenberg was one of a considerable number who recognized the greatness of Brahms while he was still alive; yet a good deal of symphonic water was to pass under the orchestral bridge before his music became for the general concert-going public, as it was for the enthusiastic Elisabet, in any sense "indispensable." Even at that exceptional Leipzig concert of which she wrote, the Allegretto of the symphony received "comparatively little applause"—whereupon Bülow calmly repeated it.

* * *

Not enough notice has been taken—in print, at least—of the popularity which the greater orchestral music of Brahms has won for itself, and of the relative swiftness with which this has come about. It was only a while ago that James Huneker (one of the earliest and most sensitive appreciators of the Olympian Johannes) was begging us in his brilliant and compelling way to stop thinking of Brahms as harsh and ascetic and astringent, and insisting that it was really quite possible to learn to love and cherish him—assuring us, with great particularity, that beneath the harsh exterior of Brahms there beat a human and accessible heart. Even Mr. Colles, a Perfect Brahmsian if ever there was one, found it necessary in his excellent brochure to take account of what he called "the difficulty of grasping this music"—and by "this music" he meant, astonishingly enough, the gravely but transparently beautiful Adagio of the second symphony!

When Levi conducted the C minor Symphony at Munich a year after its première, the second movement and the third were hissed; nor was it the Wagnerites, said Levi, who did the hissing, but the "classicists" so-called. The ineffable John S. Dwight, hearing the symphony in Boston in 1878, brushed it aside as a work not to be mentioned in the same day with any symphony by Mendelssohn: "It will not be loved," he declared, "like the dear masterpieces of genius."

Alas, for critical prophecy! We no longer hiss the C minor of Brahms; and we most reprehensibly do love it. In its fifty-third year, this music has "the unimaginable touch." Indisputably great it

Hear what

STOKOWSKI

has to say about the

BRAHMS FIRST SYMPHONY!

"The music of Brahms is remarkable for its passionate force, its deep meditation, its simple child-like beauty. It is like a song expressing the inner yearnings of the soul. The most striking thing about this Symphony (the Brahms First) is its wonderful wealth of melody. Brahms loved melody so much that often he combines two or more melodies together at the same time.

"Before the first movement begins there is a most majestic introduction from the whole orchestra, after which comes the chief theme of the first movement played by the violin, with a counter theme for the 'cellos below. . . .

"When you have time to study this symphony, you will notice that what was the counter-theme of the first melody becomes the chief theme of the second melody and that the counter-theme of the second melody was already the chief theme of the first melody. This is a good example of the subtlety of Brahms music and of his power of combining themes in new forms. . . . This second movement is one of the most beautiful examples of Brahms' mood of deep meditation. The third movement is like a very simple song, played by the clarinet. . . .

"The fourth movement is one of the most glorious creations of the genius of Brahms. It begins with a slow introduction, after which is heard a horn solo, which is one of the chief glories of all the music of this master. . . . Later comes a theme that sounds like a chorale which is played softly by the three trombones. Notice how all these themes are combined in hundreds of new ways and finally lead up to the great chorale climax at the end of the symphony.

"The music of Brahms is something you must hear again and again if you wish to deeply feel and completely enjoy it. The more often you hear it the more you will love it, and that is one of the great services the Victrola has to give by permitting us to hear, as often as we wish and just when we feel in the mood for it, the music we most love."

The entire above quotation is taken from a Victor Record made by Stokowski, himself. This record provides an introduction and outline of the themes for his now nationally famous recording of the Brahms First Symphony on Victor Red Seal Records!

seems to us today, music infinitely noble and sane and sweet and strong—music akin to that tonic and astringent and windswept order of poetry (whether of tones or of words), which, as Elton so finely said of Wordsworth at his rarest, "disinfects life for us," and makes it livable and august and rich.

* * *

The enormous present popularity of Brahms—of the symphonies, at least—has developed almost overnight. The picture of the Brahms of the C minor Symphony that was painted by the awe-struck Hanslick in the *Neue Frei Presse* of Vienna almost half a century ago—that of a "music more or less clear, more or less sympathetic, but difficult of comprehension"—remained in the minds of music-lovers, musicians, and critics with an extraordinary persistence. Turn to the essay on Brahms in one of the newest of musical dictionaries, the *Dictionary of Modern Music and Musicians,* published in 1924 under the editorship of Edward J. Dent, Granville Bantock, Sir Hugh Allen, Sir Henry Wood, and that indomitable modernist, Eaglefield-Hull. Even there you will find that Brahms is called "classic of the Classicists," one who foreswore Romanticism in music. Than which there could be no greater nonsense. For if ever there was an unblushing Romanticist in music, it was Brahms, despite his superlative mastery of the classic forms.

* * *

"I miss the melodic flight," wrote Clara Schumann amazingly in her diary after Brahms had played to her on the piano, in 1876, portions of his First Symphony, including the Finale. Perhaps Brahms, competent and experienced pianist though he was, played his music like a composer—that is to say, inadequately; but it is hardly likely that he failed to bring out the "melodic flight" that wings that marvelous Finale into the wind and sun of its C major altitudes.

It is doubtless their "melodic flight," their emotional warmth, their romantic fervor and expansiveness, that have made these symphonies so widely loved within the last few years. It is a hard thing for the old-fashioned Brahmsian to hear—that old-fashioned Brahmsian who gloried in the master's "aloofness" and "asceticism," as the haughty Meredithians of the '80s used to glory in the esoteric and inaccessible quality of *The Egoist;* but the truth can no longer be blinked; Brahms is almost as popular today as Tschaikowsky.

Brahms was middle-aged before this symphony was finished (though it had been maturing for a decade and a half). He completed it in September, 1876, when he was in his forty-fourth year. Its ripeness and its confident mastery are evident throughout. If Matthew Arnold had been as responsive to music as to poetry he would have hailed this symphony as an imposing manifestation of "the grand style." It is of course true, as Arnold said, that the presence or absence of the grand style "can only be spiritually ascertained." But if it is not in this symphony, it is nowhere in music. The work is what Arnold called "full-stored." "This fullness of

Collecting Records . . . . .

is an interesting and fascinating hobby. A Record Library of the World's Music is just as important as a well stocked library of the world's literature.

In England, for years, the collecting of Phonograph Records has been receiving the attention of the discerning and recently in Amercia many splendid private libraries have been started,

Through our Imported Record Department we have aided collectors throughout the world. Our catalogues of Imported Recordings will be mailed gratis upon request.

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Péquignot

Jewels

908-09-10-11

Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3

Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

thought, imagination, knowledge . . . makes it what it is: noble, but difficult and austere," he says somewhere, speaking of Milton's verse. The C minor Symphony seems less austere than it did in 1876, when a sapient critic discovered in it "a sullen asceticism." It seems, today, abounding in mellowness and humanity—an eloquent fusion of epic power and lyric tenderness.

The elder Henry James (a remarkable man and a writer of genius, strangely neglected) observed that "Tennyson commanded a style and a music adequate, we may think, for the great poems which he never wrote." The essential fact to remember and to celebrate about Brahms is that he possessed not only the mechanism of the grand style, but that he was able to exert it as a vehicle for ideas of authentic greatness; and he achieved this miracle with a continence, a sense of balance and proportion, an instinct for the larger contours, as well as the finer adjustments of musical design, that were almost unerring.

* * *

From the first notes of this symphony we are aware of a great voice, uttering superb poetic speech. The momentous opening (the beginning of an introduction of thirty-seven measures, *Un poco sostenuto,* 6-8) is among the unforgettable exordiums of music—a majestic upward sweep of the strings above a sombre throbbing of the basses and timpani.

In the deeply probing slow movement we get the Brahms who is perhaps most to be treasured: the musical thinker of long vistas and grave meditations, the lyric poet of inexhaustible tenderness, the large-souled dreamer and humanist—the Brahms for whom the unavoidable epithet is "noble." How richly individual in feeling and expression is the whole of this *Andante sostenuto!* No one but Brahms could have extracted the precise quality of emotion which issues from the simple and heartfelt theme for the strings, horns and bassoon in the opening pages; and the lovely complement for the oboe is inimitable—a melodic invention of such enamouring beauty that it has lured an unchallengeably sober commentator into conferring upon it the attribute of "sublimity." Though perhaps "sublimity"—a shy bird, even on Olympus—is to be found not here, but elsewhere in this symphony.

* * *

The third movement (the *Poco allegretto e grazioso* which takes the place of the customary Scherzo) is beguiling in its own special loveliness; but the chief glory of the symphony is the Finale.

Here—if need be—is an appropriate resting-place for that diffident eagle among epithets, Sublimity. Here there is space and air and light to tempt its wings. The wonderful C major song of the horn in the slow introduction of this movement (*Più Andante,* 4-4), heard through a vaporous tremolo of the muted strings above softly held trombone chords, persuaded William Foster Apthorp that the episode was suggested to Brahms by "the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland." This passage is inter-

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company

OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed.

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

rupted by a foreshadowing of the majestic chorale (trombones and bassoons) which, at the climax of the movement, takes the breath with its startling grandeur. And then comes the chief theme of the Allegro—that whole-souled and joyous tune of which even the loyal Miss Florence May says that it undoubtedly recalls to everyone who hears it the famous theme in the Finale of Beethoven's Ninth.[1] Regarding this matter, however, Mr. Apthorp spoke sanely. "One cannot call it plagiarism," he remarked: "it is two men saying the same thing." He might have quoted the observation of Warburton: that "Dryden borrowed for want of leisure, and Pope for want of genius"; but he would certainly have pointed out that Brahms had plenty of both.

Of the culminating moment in the Finale—the mighty proclamation of the chorale in the coda—Professor Spalding says that "on hearing this, it always seems as if the heavens above us really opened." Even pedestrian and earth-bound imaginations will know what he means; though this overwhelming peroration may remind them rather of the magnificent affirmation of Jean Paul: "There will come a time when it shall be light; and when man shall awaken from his lofty dreams, and find his dreams still there, and that nothing has gone save his sleep."

"The Sea": Three Symphonic Sketches.....Claude Debussy

(Born at St. Germain-en-Laye, France, August 22, 1862; died at Paris, March 26, 1918.)

Debussy completed *La Mer: Trois Esquisses Symphoniques,* in 1905. He began it in 1903, the year following the production of *Pelléas et Mélisande.* Thus it stands between his masterpiece, that unique achievement of the post-Wagnerian lyric-drama (1893-1902), and the three *Images* for orchestra: *Gigues, Ibéria,* and *Rondes de Printemps,* which date from 1907-12.

La Mer and the three *Images* were the final symphonic expression of Debussy the master. The genius died; the man survived—Debussy lived for six years longer. The music that he produced during those last years of his life was only intermittently distinguished and characteristic. There were brief revivals of the sinking flame, but, for the most part, the music of that closing chapter is tragically inferior to the work of his great period—the period that, beginning in 1892 and ending about 1912, brought forth a succession of masterworks: *L'Après-midi d'un Faune,* the string quartet, the *Nocturnes, Pelléas et Mélisande, La Mer, Ibéria, Rondes de Printemps,* among the larger scores; besides such songs and piano pieces as the *Proses lyriques,* the *Chansons de Bilitis, L'Isle joyeuse, Cloches à travers les feuilles,* and certain of the *Preludes.*

Then the quality of his writing began to decline. It became formularized, arid, banal. It is painful to look through the 'cello

[1] Prof. Walter R. Spalding, in his excellent book, *Music: An Art and a Language,* discussing this alleged resemblance, says: "How such a legend started, it is difficult to say; it must be due to what the late W. F. Apthorp called 'purblind criticism.' For my part, I see a resemblance in only one measure . . . " But this is not quite accurate: there are two measures of Brahms' theme (the seventh and the ninth) which are, melodically, identical with two measures of Beethoven's (the tenth and eleventh).

There's Something about the PEOPLE...

Friendly, every one of them

They can smile . . . and they do. And when people smile as these people do, you can make up your mind they're pretty much at home . . . and liking it!

• • •

May we send you a descriptive booklet?

CHALFONTE-HADDON HALL

ATLANTIC CITY *American Plan*

Leeds and Lippincott Company

and violin sonatas, the *Noël des enfants qui n'ont plus de maisons,* the *Berceuse héroïque*—painful to look through these, and to recall the tone-poet of *La Mer* and *L'Isle joyeuse.*

La Mer is therefore to be classed among those of Debussy's works which sprang from his imagination at a time when it was fertile and distinguished, when his command of beautiful speech was easy and triumphant, when his art was most nearly flawless. *La Mer* stands with *L'Après-midi d'un Faune, Ibéria* and *Rondes de Printemps* as one of that small but incomparable group of orchestral tone-poems in which Debussy said new and enchanting things in an unforgettable way.

* * *

La Mer is without a programme, argument, preface, motto or other aid to the fancy except the mighty words that designate the piece as a whole, and the sub-titles of the different movements: I. *De l'aube à midi sur la mer* ("From Dawn to Noon on the Ocean"); II. *Jeux de vagues* ("Sport of the Waves"); III. *Dialogue du vent et de la mer* ("Dialogue of the Wind and the Sea").

The three divisions of the work are bound together, musically, by partial community of theme. The characteristic portion of the chief subject of the first piece—the phrase declaimed by muted trumpet and English horn in the twelfth measure, after the vague and mysterious opening—recurs in the last movement; and the solemn and nobly beautiful theme for the brass that seems to lift the sun into the blue just before the dazzling close of *De l'aube à midi sur la mer,* is heard again in the magnificent finale.

* * *

This music is a sustained incantation, of rare subtlety and magic; a tonal rendering of colors and odors, of mysterious calls, echoes, visions, imagined or perceived; a recapturing and transcription, through the medium of a necromantic art, of "the most fantastical sports of light and of fluid whirlwinds"—but of lights, shadows, sounds, odors, that have been alembicated by the creative processes of the tone-poet.

Debussy had what Sir Thomas Browne would have called "a solitary and retired imagination." So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, winds and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds—a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times full of bodement and dim terror, at times lovely and capricious, at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. This is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious commands not many have wished or needed to pay heed.

Columbia-Kolster Viva-tonal — The Electric Reproducing Phonograph — "like life itself" — A triumph of sound reproduction and amplification.

Price $525

THE FINAL MIRACLE OF MUSIC

¶ This Viva-tonal Columbia instrument is nothing less than an absolute miracle. ¶ Place your hand upon the case—every fibre of the wood is vibrating—alive with music! Stand apart and shut your eyes—your whole body actually throbs with the impact of musical reality. You not only hear the music—you feel it. ¶ The element of superlative beauty is unmistakable—the beauty that pleases the eye no less than the new beauty that astounds the ear. ¶ Ask for Columbia Masterworks Catalog of Eighty-Seven Album Sets Comprising the Most Celebrated Works of the Great Composers.

H. ROYER SMITH COMPANY
10th and Walnut Streets

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.
11th and Market Streets

B. B. TODD
1306 Arch Street

C. J. HEPPE AND SONS
1117-19 Chestnut Street

WILRATH, INC.,
J. R. Wilson, President
212-214 S. 17th Street

COLUMBIA

Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical—the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that unchartered and haunted and incredible sea which opens before the magic casements of the dreaming mind.

Suite, "Háry Janos".....**Zoltan Kodály**

(Born at Kecskemét, Hungary, December 16, 1882; still living.)

Zoltan Kodály is one of the most distinguished of Hungarian composers. As a youth of eighteen, he entered the Budapest Music School and studied under Hans Koessler. In 1905, he turned his attention to the study of Hungarian folk-music, and has assembled a collection of "Hungarian peasant tunes"—as his colleague, Bartok, describes them—amounting to about thirty-five hundred; "some," writes Bartok, "noted down from the mouths of the peasants, others recorded by phonograph." "Most of these," continues Bartok, in his biography of Kodály, "were taken from regions on the confines of Hungary, remote from urban culture, and relatively uninfluenced by it. A large number of the tunes are still in manuscript." [2] Since 1906, Kodály has been professor of musical theory and composition at the Budapest Music School, and has been active as well in journalism; he has served as music critic on several Budapest newspapers, and is the Hungarian correspondent for the *Revue Musicale* of Paris and the *Musical Courier* of New York. According to Bartok, "his style of composition owes much of its character to the individual musical idiom he has created for himself out of the Hungarian peasant music that he collected."

* * *

"To Kodály's art," writes a Hungarian critic, "fell a particular mission with respect to the past of his race. Old documents and old national music had revealed to us relics of a high and most original artistic culture; fragments of an artistic musical idiom which did not, to be sure, proceed beyond rudiments, yet which underwent various phases of evolution in the period between the sixteenth and eighteenth centuries, and reflected the spiritual life of the Hungarian race. The pressure of continual strife and combat prevented the artistic development of this folk-music. Thus Kodály's music embodies not only the highly original and individual manifestations of a modern mind; it is also the realization of century-old dreams. Viewing it in the light of historical evolution and from the viewpoint of Hungarian associations, Kodály's art represents a texture woven of many strands—often broken in times of hardship, again resumed, but never carried to completion. Kodály has taken them up and woven them into a perfect unit. The old texts used by him, such as the *Blumengesänge,* the *Schlemmergesang* for male chorus, and

[2] Several volumes of Hungarian folk-songs have been published under the joint editorship of Kodály and Bartok.

I. MILLER

INSTITUTION INTERNATIONALE

The Charm of Color!

Whether one chooses this slipper in paisley brocades of rainbow coloring, or in lustrous satins that may be tinted to *exactly* match one's gown, the effect is equally charming!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

others, contain promising yet rudimentary elements of the past; it remained for him, the great native poet, to revive them and bring them close to the understanding of our generation."

* * *

Among Kodály's works are the following: Opus 1, sixteen songs to Hungarian words (1907-9); Opus 2, first string quartet (1908); Opus 3, ten pieces for piano (1909); Opus 4, sonata for piano and 'cello (1909-10); Opus 5, two songs with orchestra (1912-13); Opus 6, seven songs (1912-13); Opus 7, duo for violin and 'cello (1914); Opus 8, sonata for 'cello solo (1915); Opus 9, six songs (1914-15); Opus 10, a second string quartet (1916-17); Opus 11, seven piano pieces (1917-18); Opus 12, *Serenade* for two violins and viola (1919-20); Opus 13, *Psalmus Hungaricus,* for tenor solo, chorus and orchestra (1923).[3] Without opus number: Two male choruses *a cappella;* two women's choruses *a cappella;* two children's choruses *a cappella; Adagios* for violin and piano and 'cello and piano; an arrangement of three chorale-preludes by Bach for 'cello and piano.

* * *

The suite on this program was arranged by Kodály from the music of the comic opera, *Háry Janos,* text by Béla Paulini and Zsolt Harsányi, produced at the Royal Opera, Budapest, October 16, 1926. The first performance anywhere of the Suite was at a Philharmonic concert in Carnegie Hall, New York, under Mr. Mengelberg, December 15, 1927.

The annotator is indebted to Mr. Kodály for the following description of his suite:

"The story tells of the adventures of Háry Janos, a national hero of folk-lore. A peasant and an ex-soldier, with great powers of imagination, Háry sits in the village inn day after day telling of his wonderful exploits. In typical peasant fashion, these glorious products of his fancy are presented in terms of extreme realism and naïvete, yielding a curious mixture of comedy and pathos. Yet Háry is not viewed as merely an Hungarian Münchausen. The apparent swaggerer is at bottom the type of enthusiastic dreamer, a born fanatic and rhapsodist. His stories are not true—but that is unimportant! They are expressions of the beauty of his fantasy, which builds for himself and others an artistic and absorbing world of the imagination. We all dream of these impossible deeds of glory and grandeur, only we lack the naïve courage of Háry, and dare not reveal them. A deeper significance is given to the story by regarding Háry as symbolic of the Hungarian nation, whose strivings and ambitions can be fulfilled only in dreams.

* * *

"According to a Hungarian superstition, if a statement is followed by a sneeze of one of the hearers, it is regarded as confirmation of the truth of the assertion. The *Háry* Suite begins with a

[3] The *Psalmus Hungaricus* was performed by the Philharmonic Society of New York (in conjunction with "Pro-Musica") at a Membership Concert for the benefit of the Orchestra Pension Fund, December 19, 1927, in Carnegie Hall, for the first time in America.

The Blum Store

chestnut at thirteenth

again, we say ensembles

you know their story—how we were first to sponsor them last year—how we are first with the newest interpretations, this year.

tweed with appliqued crepe-lining to match the appliqued crepe blouse 59.75

sneeze of this kind. One of Háry's group of faithful listeners, who sneezes at the wildest assertions of the old tale-spinner, is equal to the occasion even when Háry declares that he once had occasion to subdue Napoleon himself! With a suggestion of this sneeze 'the tale begins.' (No. I of the Suite.) The other movements may be described as follows:

"No. II. The scene is laid in the Imperial Palace in Vienna, where the ingenuous Hungarian peasant is amazed and enraptured by the famous 'Musical Clock,' with its little soldier figures in their brave uniforms appearing and disappearing at every rotation of the marvelous machinery.

"No. III. Háry and his sweetheart are longing for their village home, its quiet evenings musical with love songs (an ancient Hungarian melody is used).

"No. IV. Háry, as general in command of his hussars, confronts the French army. He brandishes his sword, and lo! the French begin to fall before him like tin soldiers! First, two at a time, then four—eight—ten, and so on. Finally, there are no more French soldiers left, and Napoleon is forced to engage in person the invincible Háry. Háry's fantasy pictures a Napoleon made in the image of his own burly peasant imagination—an immensely tall and formidable Napoleon, who, shaking in every limb, kneels before his conqueror and pleads for mercy. The ironical French Victory March is transformed into a dirge.

"No. V is an Intermezzo, without special significance.

"No. VI. An ironical march of triumph, in which Háry pictures the entrance of the Emperor and the Imperial Court at Vienna; but it is not the Austrian reality—only a Hungarian peasant's way of imagining the rich happiness of the celebrated *Wiener Burg*."

THE PENSION FUND OF THE PHILADELPHIA ORCHESTRA

A considerable amount is added annually to this Fund through the generosity of subscribers who, when unable to use their tickets, turn them in to the management to be sold for this very worthy cause. Such tickets should be sent or mailed, as early as possible, to the Manager, 809 Packard Building, Philadelphia, Pa., in an envelope marked "Pension Fund Tickets." If, because of insufficient time, it is impracticable to send the tickets, the location, section, row and number may be telephoned to the office, RITtenhouse 5470, or on Saturdays, because of the half-holiday, between 7.00 and 7.30 o'clock, on the evening of the concert to the Academy of Music, SPRuce 9839, in which case substitute tickets will be issued and sold.

THE PHILADELPHIA ORCHESTRA ASSOCIATION

Beyond The Routine Of Trust Work

Over and above the unusual degree of financial protection afforded by our $23,000,000 Capital, Surplus and Undivided Profits, there is the equally important work of *personal* protection in which our trust officers are long experienced.

In dealing with many hundreds of beneficiaries, they have shown the same active interest in the educational, moral and physical development of young people that the creators of the trusts would have shown.

We will welcome an inquiry from you regarding our methods of trust protection.

The
Real Estate-Land Title & Trust Company
WORLD'S OLDEST TITLE COMPANY

Main Office:
Broad – Chestnut – Sansom

Downtown Office:
517 Chestnut Street

When you use Elizabeth Arden's Preparations according to the methods carefully evolved by Miss Arden herself, the health and clear beauty of your skin are as assured as if you were working under Miss Arden's personal supervision.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for appointment
RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*
673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
February 15
At Two-Thirty

Next Week's Program

Saturday, Feb. 16
Monday, Feb. 18
At Eight-Twenty

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*
ALEXANDER SMALLENS, *Guest Conductor*

BERLIOZ — Overture, "Le Carnaval Romain"

LALO — Symphonie Espagnole

I. Allegro non troppo
II. Scherzando: Allegretto molto
III. Intermezzo: Allegretto non troppo
IV. Andante
V. Rondo: Allegro

ALBERT SPALDING

STRAUSS — "Till Eulenspiegel's Merry Pranks"

DEBUSSY — "L'Après-midi d'un Faune"

STRAWINSKY — Suite from "Petrouchka"

I. Carnival in Shrove-tide Week
II. Legerdemain: The Charlatan Animates his Puppets wth his Flute
III. Russian Dance
IV. In Petrouchka's Room
V. The Carnival Resumed (toward evening):
(a) Introduction
(b) Nurses Dance
(c) Dance of the Coachmen and Grooms
(d) The Masqueraders

This program will end approximately at 4.05 P. M. on Friday and at 9.55 P. M. on Saturday and Monday

ALBERT SPALDING, *Violinist*

ALBERT SPALDING was born in Chicago. At seven he began playing the violin and later his principal teachers were Chiti, the famous Florentine master, Buitrago in New York, and Lefort in Paris. When he graduated from the Bologna Conservatory at fourteen he received the highest honors ever accorded anyone since Mozart. His professional debut was made in Paris at a joint concert with Adelina Patti. His first American appearance was with the New York Symphony Orchestra, under Walter Damrosch. He has played in every civilized nation of the universe, including besides America, Canada, England, France, Italy, Holland, Belgium, Norway, Sweden, Denmark, Finland, Russia, Egypt, Spain, Cuba, Germany, Poland. His last appearance with the Philadelphia Orchestra was on February 18 and 19, 1916.

NOTICE

The doors of the auditorium will be closed at the beginning of the concert and will not be opened for admission to latecomers until the regular intermission, after which the doors will again be closed until the end of the concert.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY *Afternoons at 2.30*	SATURDAY *Evenings at 8.15*	MONDAY *Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 24 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Feb. 4	OSSIP GABRILOWITSCH
Feb. 1-2	BERNARDINO MOLINARI
Feb. 8-9	ARTUR RODZINSKI
Feb. 15-16-18	ALEXANDER SMALLENS
Feb. 22-23 to March 1-2	EUGENE GOOSSENS
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS *

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Ossip Gabrilowitsch, Pianist

January 18-19
Abram Chasins, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.45, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

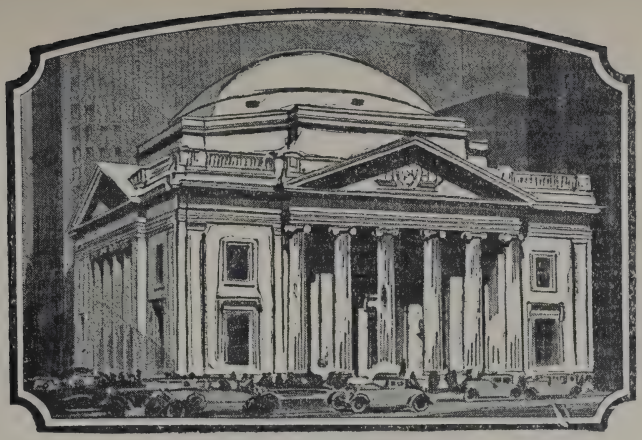
WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.



Chartered 1836

Some Economies and Advantages of the "Living Trust"

The advantages and economies of trust management of estates are by no means confined to the estates of *deceased* persons.

Many an individual finds it profitable to place at least part of his estate in trust during his lifetime.

Thus he is relieved of care and detail in the management of his investments. Should he meet with business reverses, his family is assured a dependable income. Upon his death the trust continues to operate for the benefit of the heirs without legal formalities of administration and with a saving of inheritance taxes.

A booklet will be mailed upon request

GIRARD TRUST COMPANY

BROAD AND CHESTNUT STREETS · · PHILADELPHIA

J. E. CALDWELL & CO.

CHESTNUT STREET AT JUNIPER

Critically Selected
Caldwell Diamonds

Each individual gem, whether large or small, is subjected to the most rigid examination by the experts of this house. To be accepted, it must conform to the highest standards of quality, beauty and brilliance.

JEWELRY · SILVERWARE · WATCHES · STATIONERY

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
EBRUARY 15-16-18

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY
1617 SPRUCE STREET
Frederick Hahn, *President-Director*

Fifty-nine years of continued success in training musicians

The OSTROVSKY SYSTEM of Hand Development is highly recommended for fitting the hand of the Pianist, Violinists or 'Cellist for its task—removing faults, improving and reconstructing technique and tone—a short cut to the achievement of artistic playing.

FOR PARTICULARS, CONSULT REGISTRAR

Pupils may register at any time **Early enrollment desirable**

Telephone: Pennypacker 5053

BRANCHES:

West Philadelphia, 5132 Spruce Street — Germantown, 30 East Walnut Lane
Tioga, 1622 West Westmoreland Street — Glenside, Pa., 246 Cliveden Avenue
Columbia, Pa., 743 Locust Street

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
206 So. Camac Street
Lamp Shades
Old Prints *Waste Baskets*
SPECIAL ORDER SERVICE

---and books?
emma feldman
book & art shop
1232 locust street

"Annuitants Never Die"
That's an old saying, and came into vogue years and years ago among life insurance companies, because persons to whom a life-long annuity is regularly paid are notoriously longlived. They ought to be—they have nothing to worry about. We have a variety of plans, adapted to the varied circumstances of elderly men and women. Annuities may be bought by payment of a single sum or by easy instalments. *Phone Lombard 9250.*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square Founded 1847 Philadelphia, Pa.

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

THE ENGAGEMENT RING

The Diamond with the Polished Girdle is of Super-Quality and represents the finest Diamonds, color, cutting and quality.

This Marvelous Diamond Cutting can be secured only from this Establishment. The difference in size governs the price—they are not more costly than Diamonds of ordinary cutting.

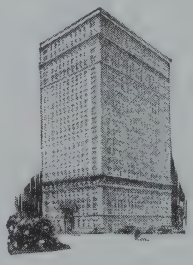
The Barclay

RITTENHOUSE SQUARE EAST

HARRY TAIT, Managing Director

The "New" City Home

WHEN you say "cooperative apartment" you are naming the new type of American home which is displacing the expensive and troublesome city house, and the rented apartment or glorified "flat". A bold step forward in home owning, its wide spreading acceptance by American leaders in finance, the law, and the professions generally, indicates the social soundness of the cooperative plan, the safety of its investment aspect, the convenience of operation, its economy. It answers the desire for individual ownership —with the annoying details of operation under the direction of an experienced manager at a cost much less than any one owner could achieve.



The Barclay fulfills all the essential requirements of the cooperative plan, as worked out in nearly 150 similar projects in large cities and is under the same planning and selling direction which has proved so successful in many of New York's best known cooperatives.

This beautiful and ideally located twenty-one story building is exceedingly well planned to provide for every requirement of a fashionable town residence. Eleven and eight room housekeeping apartments of distinctive plan have complete provision for every modern home convenience. The two and three room non-housekeeping apartments have serving pantries and refrigeration. Larger suites can be arranged if desired. Restaurant and private dining rooms, together with maid and valet service, furnish features of an exclusive residential hotel.

All apartments are to be sold on the 100% cooperative ownership plan.

For information apply to Your Own Broker or

the Selling Agent

BROWN, WHEELOCK: HARRIS, VOUGHT & CO., INC.

1722 RITTENHOUSE STREET · PHILADELPHIA, PA.

A book describing all the types of apartments and the services offered will be sent you on application to the Selling Agent, or your own broker

Architect: J. E. R. CARPENTER *Builder:* UNITED ENGINEERS & CONSTRUCTORS INC.

ACADEMY OF MUSIC

Saturday Afternoon, February 23

at 2.30

Only public recital in
Philadelphia this season by

CHALIAPIN

* * *

Tickets $2.50 to 50c—on sale at Heppe's,
1119 Chestnut Street. Box Seats $3.00

(Chaliapin will not be in America next Season)

DUNNING SYSTEM OF IMPROVED MUSIC STUDY
Carre Louise Dunning, Originator
8 West 40th St., New York City
834 South Plymouth Blvd., Los Angeles, Calif.

The Greatest Musical Event in New York City in the past several decades was the playing of a ten-year old Dunning pupil with the New York Philharmonic Orchestra, March 20, 1926. The child had only studied one year and eight months. She played Le Carnaval des Animanx, by Saint-Saens. The piece is twenty-three pages long; she memorized it in three weeks. If you have any plan for teaching that can bring such results in that length of time, then you do not need the Dunning System. If you have not, then you do. Members of these prominent families have had the benefit of the Dunning System: Astors, Vanderbilt, J. Innesley Blair, George F. Baker, Duchess of Torlonia, Bradley Martin, Sir Edgar Guest, J. Pierpont Morgan, Roland Harriman, Gloria Caruso, F. W. Woolworth.

Faculty of Normal Teachers' Classes Held in These Cities

Katharine M. Arnold.....93 Madison St., Tiffin, Ohio
Allie E. Barcus.....4619 Broadway, Chicago, Ill.
Elizette R. Barlow.....Box 1244, St. Petersburg, Fla.
Catherine G. Bird.....658 Collingwood Ave., Detroit, Mich.
Grace A. Bryant.....201 10th Ave., N., Twin Falls, Idaho
Mrs. Jean Warren Carrick.....160 E. 68th St., Portland, Ore.
Dora A. Chase.....345 Clinton Ave., Brooklyn, N. Y.
Adda C. Eddy.....2643 Highland Ave., Cincinnati, Ohio
Beatrice S. Eikel.....Kidd-Key College, Sherman, Texas
Ida Gardner.....17 E. 6th St., Tulsa, Okla.
Gladys M. Glenn.....1217 Bowie St., Amarillo, Texas
Florence E. Grasle.....Michigan State Institute of Music, Lansing, Mich.
Harriet Bacon MacDonald.....13434 Detroit Ave., Cleveland, Ohio
Kate Dell Marden.....61 N. 16th St., Portland, Ore.
Mrs. W. P. Mason.....302 Mid. City Bank Bldg., Chicago, Ill.
Laud G. Phippen.....3435 Asbury Ave., Dallas, Texas
Ellie I. Prince.....4106 Forest Hill Ave., Richmond, Va.
Virginia Ryan.....1070 Madison Ave., New York City
Stella H. Seymour.....1419 S. St. Mary's St., San Antonio, Texas
Gertrude Thompson.....508 W. Coal St., Albuquerque, N. M.
Isobel M. Tone.....626 Catalina St., Los Angeles, Calif.
Mrs. H. R. Watkins.....124 E. 11th St., Oklahoma City, Okla.

MARIA KOUSSEVITZKY, *Soprano*

and

FABIEN SEVITZKY, *Double Bass*

will give a joint recital in the

ACADEMY OF MUSIC FOYER

On Monday Evening, February 25th

at 8.30 o'clock

Dorothea Neebe-Lange at the Piano

Steinway Piano Used

Tickets $2.00—on sale at Heppe's, 1119 Chestnut Street

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS
PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Twentieth Pair of Concerts
Sixth Monday Concert

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
FEBRUARY 15, at 2.30

SATURDAY EVENING
FEBRUARY 16, at 8.20

MONDAY EVENING
FEBRUARY 18, at 8.20

1928-1929

NAN DUSKIN'S
OWN STORE

ensembles . . . with jaunty short coats or longer ones cut on slim lines . . .
69.50 to 200.00

126 So Eighteenth St
COR SANSOM

Decorate with Artistic Lighting Equipment

Quaint
Lighting Fixtures & Lamps
THE
HORN & BRANNEN MFG CO.
Retail Sales Room
427-433 N. Broad Street

Visit
the Salons of
Helena Rubinstein
for a Beauty Analysis

HELENA RUBINSTEIN studies your individuality and offers detailed advice on home treatments and the art of personality make-up.

Benefit by Helena Rubinstein's knowledge of the science and the art of beauty. Her world renowned treatments spell the banishment of crow's-feet, wrinkles, double chin, large pores and blackheads. Her cosmetic masterpieces accent your beauty to the point of perfection!

Even one Helena Rubinstein treatment, plus regular home treatments, will yield you long-lasting beauty and youthfulness.

For the harmonious perfection of your Beauty's ensemble, come to the Salons de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

For appointment telephone Pennypacker 2028

Helena Rubinstein
PARIS LONDON
254 S. 16th St., Philadelphia

For the harmonious perfection of your Beauty's ensemble, come to the Salon de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Solicitor
WILLIAM CURTIS BOK

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

EDNA PHILLIPS, *in charge of Harp Department*

VIOLIN · HARMONY · COUNTERPOINT · COMPOSITION

WM. F. HAPPICH

1520 Chestnut Street

ALFRED SEYDEN — *Violinist*

Studio: 508 Presser Building

Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman, *Managing Director*

216 SOUTH 20th STREET

Locust 1877

G. RUSSELL STRAUSS

TEACHER of SINGING

BARYTONE

1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART

BEN STAD, Director

44th at Chestnut Street
EVERGREEN 3959

THE STERNBERG SCHOOL OF MUSIC

Constantin von Sternberg, *Founder*

Rittenhouse 3634 — *Thirty-ninth Season* — 30 South 21st Street

Rittenhouse School of Music

265 South Nineteenth Street

Hermione Montanye, Director

SUTOR SCHOOL of Music

Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Both Studios are equipped with a Visuola.

WINIFRED ATKINSON

PIANIST

1716 Chestnut St. — Locust 4980

Faculty: The Philadelphia Conservatory

La Bottega Mediterranea

334 Allen's Lane, Mount Airy
One block west of Allen's Lane Station

European and North African hand-tooled leather, pottery, brass, linens, jewelry, antique furniture.

ELSA and DOROTHY McCAUSLAN

Bell Phone, Spruce 6405

MISS PINAUD

Specialists in Electrolysis

Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only

712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

Candle Cottage Antiques

A. I. R. MacCain

338 ALLEN LANE

Mt. Airy — Philadelphia

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President,* 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President,* 811 Packard Building
Mrs. Charles W. Henry, *Vice-President,* Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary,* Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary,* 2116 Pine Street
Mrs. George Henderson, *Treasurer,* 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John A. Brown, Jr.
Mrs. John Cadwalader
Mrs. Cyrus H. K. Curtis
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Miss Caroline Sinkler
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. Grahame Wood

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President,* Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President,* 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President,* School Lane, Germantown
Miss Rossmassler, *Recording Secretary,* Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.,* 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer,* Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

Philadelphia Civic Opera Company

ACADEMY OF MUSIC

1928–SIXTH SEASON—1929

Thursday Evening, February 21, 1929

AT 8.15 O'CLOCK

CARMEN

ALEXANDER SMALLENS, *Conductor*

KARL T. T. SCHROEDER, *Stage Director*

Costumes and scenery furnished by the

Consolidated Theatrical Costume Company of New York City

Fifty-five members of the Philadelphia Orchestra

All Philadelphia Chorus—Eighty Members

PRICES, 50 Cents to $4.00

Tickets on sale at Heppe's, 1119 Chestnut St. and 1112 Packard Building

ZOFIA NAIMSKA

Concert Pianist and Teacher

Opened her Studios in

PHILADELPHIA AND NEW YORK

Four Years with Leschetizky

"Not only an excellent pianist but most capable by reason of her talent and musical intelligence to teach her art with the greatest success." —*(Signed) Prof. Th. Leschetizky*

"A really high class artist. Eminently qualified to teach."
—*I. I. Paderewski*

Write or Phone to:

Farr Rucker, 2022 Walnut St., Philadelphia Tel. Spruce 5056
Z. Naimska, 445 Riverside Drive, N. Y. City, Tel 7669 Cathedral

Green Parrot Tea Room

314 South Smedley Street

Between 16th & 17th—Spruce & Pine

LUNCHEONS TEAS DINNERS

Open Sunday, 5 to 7 o'clock

Bell Phone, Pennypacker 6620

THE PEASANT SHOP

cordially invites you to visit
its New Quarters

119 South 19th Street

NEETER-BAREND CO.

Dealers in

Highgrade String Instruments and Bows

804 Pine Street, Philadelphia, Pa.
Phone Walnut 4627

432-83rd Street, Brooklyn, N. Y.
Phone Shore Rd. 1577

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Charles P. Blinn
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllys K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Miss Anna Katharine Stimson
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

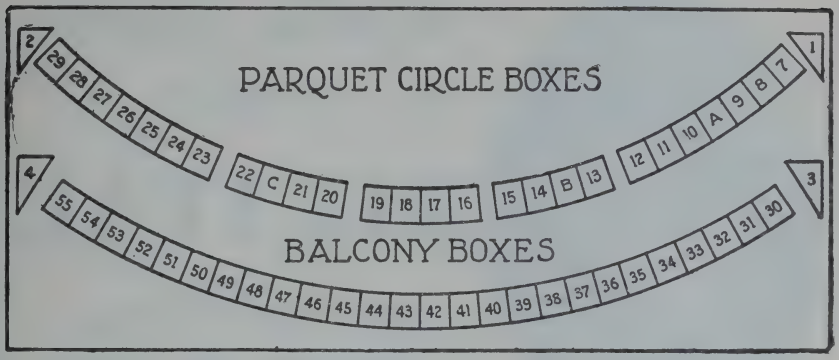
Directors

Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirz

Important Gowns for
Fashionable Festivities

HOUSE of WENGER
1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

KARL ZAPF

Pianist

RECITAL

Monday Evening,
February 18, 1929
at 8.15

Witherspoon Hall, Juniper and Walnut Streets

Program

Prelude and Fugue ..... Bach-Busoni

Capriccio ..... Scarlatti

Intermezzo, A Minor } Opus 118 ..... Brahms
Intermezzo, A Major }

Impromptu, E-flat ..... Schubert

Der Vogel als Prophet } ..... Schumann
Traumeswirren }

Sonata, C Minor, Op. 13 ..... Beethoven

Grave-Allegro di molto con brio
Adagio cantabile
Rondo Allegro

Ballade, A-flat
Etude, A-flat, Op. 25, No. 1
Etude, F Major, Op. 10, No. 8 } ..... Chopin
Nocturne, F-sharp
Scherzo, B Minor

(Steinway Piano Used)

Tickets on sale at HEPPE'S, 1119 Chestnut Street; L. ZAPF & SONS, 5511 N. 5th Street and WITHERSPOON HALL evening of Concert.

SOME PRESS CRITICISMS

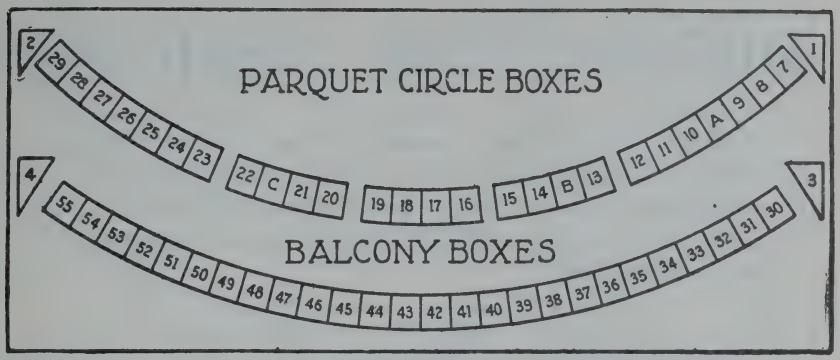
. . . . Credit is due to the young artist, Karl Zapf, who enchanted everyone with his delightful playing at the Bayreuth Operahouse. —*Bayreuth News, Bavaria, Germany.*

Karl Zapf delights listeners with his remarkable performance.

. . . Karl Zapf, distinguished pianist of the Frankford High School, displayed remarkable ability in his playing of the "Danse, Debussy and Scherzo in B Minor, Chopin" followed by a splendid encore number. —*Philadelphia, Pa.*

The young artist, Karl Zapf, of Bayreuth, was well accepted. He captivated and inspired the audience with his unusual talent, and refreshing musical expression.
—*Munich News, Bavaria, Germany.*

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Thos. Raeburn White
19 Mr. Edward W. Bok
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mr. & Mrs. Leander C. Claflin
Mr. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

DISTINCTIVE DESIGNS

Fashionable, individual, unusual—a coat or wrap from this establishment—be it an authentic reproduction of an imported model—or one of our own original designs—it is sure to show the FERBER perfection of workmanship and material.

You are invited to inspect our large assortment of fashionable models in all the smart furs.

Jacques Ferber
Furs

1708 WALNUT STREET

Pauline Herman
IMPORTER

WALNUT AT 19TH · RITTENHOUSE PLAZA

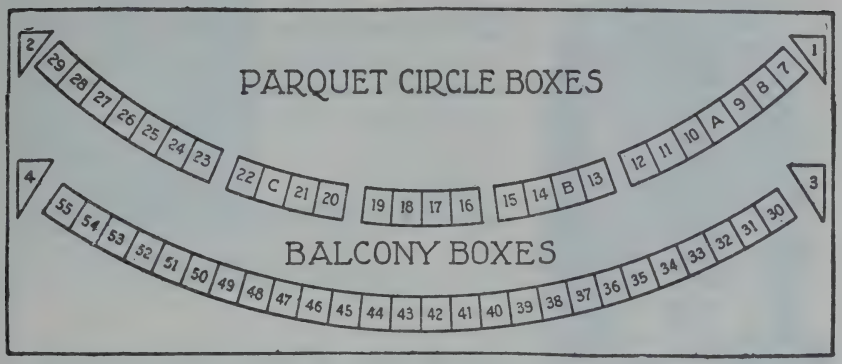
Now Showing

HATS

for the

Winter Resort Season

The List of Box Holders for 1928-1929



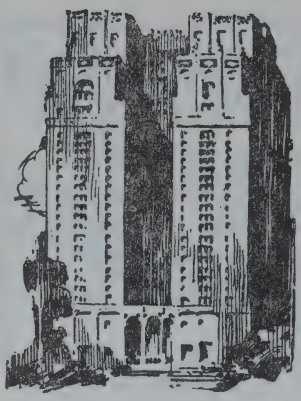
MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory



LIVE in the heart of Philadelphia and still be far away from the noise of traffic—city dust and inconveniences. You can do that very thing in the modern twenty-two story

Rittenhouse-Plaza
APARTMENTS

N. W. Cor. Walnut and 19th Streets

Inspect our beautiful display apartments—with central refrigeration—incinerators—and every last-minute convenience and refinement

Six rooms—3 baths Eight rooms—4 baths

Our representative on premises
MASTBAUM BROTHERS & FLEISHER
1424 S. Penn Square

Mitchell Fletcher Co.
Delicious Park Farm Jellies and Jams
Special During February
PHILADELPHIA—WAYNE—ATLANTIC CITY

SHUT-IN-SHOP
SHUT-IN-CRAFT
Initials Embroidered
Jigsaw Puzzles Cards
35 South 19th Street

Rittenhouse 4985
OTTO KELLER
Own Make Ice Cream
. . Cakes, Pastry and Candy . .
218 South 20th Street
Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE
We Deliver Anywhere
Penn Athletic Club
LOCUST AT EIGHTEENTH ST.
Philadelphia, Pa.
Telegraph Delivery Service
Bell, Pennypacker 1411

CAMPBELL-HICKIE
Negligees Lingerie
S. E. Cor. 17th and Walnut Sts.
Philadelphia

LEOPOLD STOKOWSKI
Conductor

Orchestra Personnel *for* 1928-1929

ALEXANDER SMALLENS
Guest Conductor

First Violins

Mischa Mischakoff
Concertmaster
Alfred Lorenz
Luigi Ferrara
Alexander J. Thiede
Alexander Zenker
Harry Aleinikoff
Dayton M. Henry
Israel Siekierka
Jacob Simkin
Yasha Kayaloff
Alexander Hilsberg
Grisha Monasevitch
Henry Schmidt
George Beimel
Kalman Smit
Joel Belov
Arthur B. Lipkin
Marius Thor

Second Violins

David Dubinsky
Irving Bancroft
John W. Molloy
A. Gorodetzky
David Cohen
Louis Fishzohn
Matthew J. Mueller
Domenico Bove
J. Savitt
M. Roth
Emil Kresse
S. Dabrowski
Schima Kaufman
Max Zalstein
Louis Gesensway
Andre Callot
David Madison
Louis Gabowitz

Violas

Samuel Lifschey
Sam Rosen
Henry J. Michaux
Amedee Vergnaud
David Epstein
Gustave A. Loeben
Maurice Kaplan
Edward Murray
Philip Neeter
Rudolph Engel
Gordon Kahn
Wm. S. Greenberg
Alexander Gray
Tibor Serly

Violoncellos

Willem van den Burg
William A. Schmidt
Isadore Gusikoff
B. Gusikoff
Milton Prinz
Adrian Siegel
Daniel Saidenberg
Sam Belenko
J. Sterin
John Gray
Morris Lewin
Karl Zeise

Basses

Anton Torello
A. Hase
Fabien Koussewitzky
Heinrich Wiemann
Vincent Lazzaro, Jr.
Max Strassenberger
Matyas Pauli
Louis Boehse
Mario Garaffoni
S. Siani

Harps

Vincent Fanelli, Jr.
F. Nicoletta

Flutes

W. M. Kincaid
Joseph La Monaca
John A. Fischer
Hans Schlegel

Oboes

Marcel Tabuteau
Edward Raho
Marcel J. Dandois
Louis Di Fulvio

Clarinets

Daniel Bonade
Lucien Cailliet
Paul Alemann
Jules J. Serpentini
Jules Cocozza
Louis Morris

Bassoons

Walter Guetter
John Fisnar
F. Del Negro
Herman Mueller

Horns

Anton Horner
Joseph Horner
Otto Henneberg
Albert Riese
Clarence Mayer
George Wardle
Alfred Zoellner
William Koch

Trumpets

Sol. Cohen
Sigmund Hering
Harold W. Rehrig
Rudolph Engel

Trombones

Gardell Simons
Paul P. Lotz
C. E. Gerhard
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

Philip A. Donatelli
Heinrich Wiemann

Tympani

Oscar Schwar
Emil Kresse

Battery

Benjamin Podemski
James Valerio

Celesta

Gustave A. Loeben

Euphonium

Heinrich Wiemann
Chas. A. Norato

Librarian

Marshall Betz

Orchestra Manager

David Dubinsky

YOU CAN AFFORD A STEINWAY . . . AND YOU CAN AFFORD IT NOW

THE Steinway is everywhere so well and favorably known, that some people assume it to lie beyond their means. Yet nothing could be farther from the truth. The Steinway today is better than it has ever been, but the new deferred-payment purchase plan has brought it well within the reach of the most limited income.

You can have a Steinway *now* upon a 10% first payment—and two years in which to dispose of the balance. And when the two years are over, your Steinway will be just entering upon its long half-century of good and faithful service.

You can afford a Steinway . . . and you can afford it *now*.

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

TWENTIETH PAIR

Friday Afternoon
February 15

Saturday Evening
February 16

Sixth Monday Evening Concert, February 18

1929

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR
ALEXANDER SMALLENS, GUEST CONDUCTOR

BERLIOZ — Overture, "Le Carnaval Romain"

LALO — Symphonie Espagnole

I. Allegro non troppo
II. Scherzando: Allegretto molto
III. Andante
IV. Rondo: Allegro

ALBERT SPALDING

INTERMISSION

STRAUSS — "Till Eulenspiegel's Merry Pranks"

DEBUSSY — "L'Après-midi d'un Faune"

STRAWINSKY — Suite from "Petrouchka"

I. Carnival in Shrove-tide Week
II. Legerdemain: The Charlatan Animates his Puppets with his Flute
III. Russian Dance
IV. In Petrouchka's Room
V. The Carnival Resumed (toward evening):
   (a) Introduction
   (b) Nurses' Dance
   (c) Dance of the Coachmen and Grooms
   (d) The Masqueraders

The Steinway is the Official Piano of The Philadelphia Orchestra

The importance to men of being well dressed cannot possibly be overestimated. It is now a well recognized fact that a good appearance in Society, Business or in Sports goes a long way towards success.

The critical ability to distinguish between what is exactly right and what comes in the doubtful class, is a faculty which has been cultivated here for over eighty years.

The Spring and Summer materials have arrived and are ready to show.

HUGHES & MÜLLER
Established in 1848 at 338 High Street
1527 WALNUT STREET
PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building
S. E. Corner 15th and Chestnut Street
Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited. Certificates of Deposit Issued. Trusts of All Kind Executed. Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Overture, "The Roman Carnival," Op. 9.....Hector Berlioz
(Born at La Côte St. André, France, December 11, 1803; died at Paris, March 9, 1869.)

Berlioz's overture, *Le Carnaval Romain,* was originally intended as an introduction to the second act of *Benvenuto Cellini,* the opera which brought Berlioz to grief on a certain Autumn evening in 1838. The opera was composed to a text by Léon de Wailly and Auguste Barbier, and makes use of the episode of the casting of Cellini's statue of Perseus; but the plot is for the most part fictitious. The music was written between 1834 and 1837, and on September 10, 1838, Berlioz (as he says) was "dragged to execution" at the Paris Opéra when the work was produced there under Habeneck's direction. But the *Carnaval Romain* encountered a happier fate. When the brilliant and picturesque music was conducted by Berlioz at a concert of his own works on February 3, 1844, in Paris, the audience was enraptured, and the overture had to be repeated.

The chief theme of the piece is derived from the saltarello that is danced on the Piazza Colonna in Rome in the second act of the opera—a scene of popular festival blended with melodramatic encounters and escapes.

Spanish Symphony for Violin and Orchestra, Op. 21..Edouard Lalo
(Born at Lille, January 27, 1823; died at Paris, April 22, 1892.)

Spring was late in smiling upon the neighborhood of Clarens, Russia, in 1878; and Peter Ilich Tschaikowsky, kept indoors by the storms of March, had nothing to do but occupy himself with music—not only his own (the Fourth Symphony, completed in January, had just been performed for the first time), but other men's.

Today [he wrote Mrs. von Meck on the 15th of March] I played nearly all day with Kotek.[1] Do you know the *Symphonie Espagnole,* by the French composer, Lalo? The piece has been recently brought out by the very modern violinist, Sarasate. It is for solo violin and orchestra, and consists of five independent movements, based upon Spanish idioms. The work has given me great enjoyment. It is so fresh and light, and contains piquant rhythms and melodies which are beautifully harmonized. It resembles many other works of the modern French school with which I am acquainted. Like Léo Delibes and Bizet, Lalo is careful to avoid all that is *routinier,* seeks new forms without trying to be profound, and is more concerned with musical beauty than with tradition, as are the Germans. The young generation of French composers is really very promising.

* * *

Sarasate, to whom the work is dedicated, played the *Spanish Symphony* (which is scarcely to be distinguished from a concerto for violin and orchestra) for the first time at a Colonne concert in Paris on February 7, 1875. Lalo was then over fifty; yet it was only a year earlier that the production of his violin concerto, Op. 20 (also dedicated to and first played by Sarasate) had made him famous. Indeed,

[1] Joseph Kotek, the Russian violinist (1855-1885), pupil of Joachim, afterward teacher at the Hochschule, Berlin.

This
Philadelphia Orchestra
Program

almost in its entirety may be heard on Orthophonic Victor Records made by four famous Symphony Orchestras and conductors.

BERLIOZ—Carneval Romain—*Overture—Played by* Leo Blech *and the* Berlin Philharmonic Orchestra

STRAUSS—Till Eulenspiegels Lustige Streiche—*Played by* Albert Coates *and the* London Symphony Orchestra

DEBUSSY—L'Apres Midi d'un Faune—*Played by* Leopold Stokowski *and the* Philadelphia Orchestra

STRAWINSKY—Petrouchka Suite—*Played by* Serge Koussevitzky *and the* Boston Symphony Orchestra

You will note that among these four compositions there is a recording by the Philadelphia Orchestra; one of Stokowski's finest. The Victor Records of the *Petrouchka Suite* have only recently been released. They are the first Orthophonic recordings by the Boston Symphony Orchestra and its great conductor, who is recognized as a leading authority on Strawinsky's compositions. Dr. Leo Blech and Albert Coates are both famous European conductors, outstanding in their own countries, Germany and England.

Ask to hear these four selections, that will be so fresh in your memory, the next time you are at a Victor dealer's. The comparison of the interpretations of many illustrious conductors and orchestras should be of greatest interest and pleasure to Philadelphia audiences.

Lalo's early neglect by the public caused him such depression of spirits that, a decade before, he had given up composition and turned for precarious solace to matrimony with a contralto.

The *Symphonie Espagnole* added to his renown; but he had to wait more than a dozen years longer before the production in 1888 of his best-known work, the opera *Le Roi d'Ys,* placed him securely among the foremost composers of his day. Six years ago they celebrated in France the centenary of his birth.

"Till Eulenspiegel's Merry Pranks," Op. 28.....Richard Strauss
(Born at Munich, June 11, 1864.)

Till Eulenspiegel is supposed to have died in the middle of the fourteenth century. He is the vagabond hero of an old *Volksbuch* whose authorship is attributed to Dr. Thomas Murner (1475-1530). Till, according to Dr. Murner, was born at Kneithlinger, Brunswick, in 1283, and died of the plague at Mölln, near Lubeck, about 1350. It is said that one may still see there, if one be properly credulous, his tombstone, with an owl and a mirror on it; for, as Mr. Krehbiel pointed out, the origin of the name *Eulenspiegel* ("owl's glass," or "owl's mirror") is found in an old German proverb: "Man is as little conscious of his own faults as an ape or an owl, looking into a mirror, is conscious of his ugliness."

Till's exploits, the stories of which are household tales in Germany, consisted of horseplay and jests that he practiced without discrimination, and, in some instances, with a frank and joyous lack of seemliness which would not bear unexpurgated narration. In Murner's book, Till is sentenced to the gallows, but escapes death at the last moment. Strauss, however, does not let the rogue off, but despatches him on the scaffold.

* * *

The composer declared at the time of the first performance of his work (at Cologne, November 5, 1895—the composition of the score dates from 1894-95) that it was impossible for him to furnish an explanatory program.

> Were I to put into words [he added] the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offense. Let me leave it, therefore, to my hearers to crack the hard nut which the rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the "Eulenspiegel" motives, which, in the most manifold disguises, moods and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a rogue has offered them.

The themes referred to by Strauss were indicated by him in notation. They are the opening subject of the introduction (violins), the horn melody that follows almost immediately, and the descending interval of a seventh which, portentously sounded, *ff,* by the trom-

Collecting Records . . . . .

is an interesting and fascinating hobby. A Record Library of the World's Music is just as important as a well stocked library of the world's literature.

In England, for years, the collecting of Phonograph Records has been receiving the attention of the discerning and recently in Amercia many splendid private libraries have been started,

Through our Imported Record Department we have aided collectors throughout the world. Our catalogues of Imported Recordings will be mailed gratis upon request.

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Pequignot

Jewels

908-09-10-11

Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3

Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

bones, tuba, horns and bassoons near the close of the piece, is suggestive of Till's abrupt end on the scaffold.

* * *

Mr. H. T. Finck, in his book on Strauss, quotes some of the annotations which Strauss is said to have marked with pencil into the score of that remorseless analyst, Wilhelm Mauke. There are twenty-six of these tags. Mauke has himself supplied an exhaustive program, which may be paraphrased and compressed as follows:

Once upon a time there was a prankish rogue, ever up to new tricks, named Till Eulenspiegel. Now he jumps on his horse and gallops into the midst of a crowd of market-women, overturning their wares with a prodigious clatter. Now he lights out with seven-league boots; now conceals himself in a mousehole. Disguised as a priest, "he drips with unction and morals," yet out of his toe peeps the scamp. As cavalier he makes love, at first in jest, but soon in earnest, and is rebuffed. He is furious, and swears vengeance on all mankind, but, meeting some "philistines," he forgets his wrath and mocks them. At length his hoaxes fail. He is tried in a Court of Justice, and is condemned to hang for his misdeeds; but he still whistles defiantly as he ascends the ladder. Even on the scaffold he jests. Now he swings; he gasps for air; a last convulsion. Till is dead.

* * *

But there is an epilogue. It is in the simple, folk-like vein of the opening. Till has become a tale that is told: "Once upon a time. . . ." A merry tale, yet something besides. For this unique score, as Daniel Gregory Mason has acutely observed, combines the observation of a Swift with the sympathetic imagination of a Thackeray. "Beneath its turbulent surface of fun is a deep sense of pathos, of the fragmentariness and fleetingness of Till, for all his pranks; so that to the sensitive it may easily bring tears as well as smiles. . . . Its expression is on a philosophic or poetic plane far above mere crude realism. . . ." And Mr. Mason doubts shrewdly "whether Strauss has ever written anything more perfect or more tender than this wittiest of pieces, in which the wit is yet forgotten in the beauty."

* * *

There is, indeed, in the Old World simplicity and naïveté and sweetness that spreads its influence over this music both at the beginning and at the end of the piece, something that is inexplicably touching, that enhances the music in a curious and indescribable way. The work is a good deal more than a mere humoresque. You may find yourself remembering, as you listen to it, that sudden cry of one of the characters in Bernard Shaw's *Heartbreak House*—though it would not be easy to say precisely what congruity it has with Till and his pranks: "I have a terrible fear that my heart is broken, and that heartbreak is not like what I thought it was." Perhaps it is because no great artist, richly sensitive to life, ever completed what he intended as pure comedy without unwittingly, at some point, giving it the accent and the hue of tragedy; as if he remembered or anticipated that subduing comment of Henry James's: "Everything's terrible in the heart of man."

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company

OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed.

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

Notes on the Program—Continued

Prelude to "L'Après-midi d'un Faune".....Claude Debussy
(Born at St. Germain-en-Laye, France, Aug. 22, 1862; died at Paris, Mar. 26, 1918.)

Debussy turned into exquisite orchestral sound the *Après-midi d'un Faune* of Stéphane Mallarmé, written in 1876 for Coquelin *aîné,* and published in the same year, with illustrations by Manet. Debussy composed his Prelude in 1892, and it was performed for the first time at a concert of the Société Nationale in Paris, December 23, 1894.

* * *

Mallarmé's poem may be, as it has been called, a "famous miracle of unintelligibility"—and certainly it does not belong among the bedside books. Yet the almost equally famous digest contrived by that veteran master of English prose, Edmund Gosse, is as lucid and unperplexing as if Mallarmé's original had never provoked the indisposing epithet "cryptic." Here is what Mr. Gosse said he got out of the poem; and Debussy, if he had been an Englishman, might have been tempted to set music to this inimitable paraphrase:

A faun—a simple sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the "arid rain" of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

* * *

The mood of languorous reverie is fixed by a meditative flute, singing, unaccompanied, the chief theme—a drowsily voluptuous phrase (*doux et expressif*) that falls and rises indolently between C sharp and G natural, as if undecided whether to stay in the key of E or wander into C major. In the fourth measure, Debussy waves his conjurer's wand, and we are reminded of that warning uttered by another wonder-working poet—

Enter these enchanted woods,
You who dare . . .

for Debussy, by the aid of a chord of the woodwind, a shimmering of harp tones, and a brief dialogue for the horns, has laid his spell upon us, and has opened a path into that incredible world of his where the familiar and the magical are inverted. There is a short crescendo on a motive that Debussy afterward made use of in the 4th Act of *Pelléas.* The chief theme returns in the flute, and then, for ten measures, we get an unclouded golden stream of pure Arcadian loveliness.

. . . with nothing to do but *MAKE DELICIOUS* Coffee

That's Tom's exclusive job, here in the Chalfonte-Haddon Hall kitchens, and he has it down to an exact science. *He multiplies the number of guests by two*

* * *

May we send a descriptive booklet ?

CHALFONTE-HADDON HALL

ATLANTIC CITY *American Plan*

Leeds and Lippincott Company

The sky darkens. The clarinet plays a whole-tone scale; the muted horns are vaguely sinister; the serenity of the scene is briefly ruffled—but only briefly; for a flute trill introduces a new theme for the oboe that has us back again in the warm sun among the "yielding grasses," with the lake-water shining through the reeds. The phrase is so exquisite a flowering of sheer lyric beauty that it should indicate a regimen of sack-cloth and ashes for those erring souls who used to regard Debussy as a disdainer of melody.

The orchestra grows more and more animated ("Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent?"). There is a diminuendo; and then, in the key of D-flat, a new and lingeringly ecstatic theme (woodwind and horns), leads to the climax, with the rapturous melody delivered by the strings in unison under a triplet figure for woodwind and horns. A solo violin broods upon this theme. The first subject, in augmentation, returns, first for the flute and afterward for the oboe, interrupted by a fluttering of the horns and an agitated staccato descent of the woodwind.

The end is neared through an entrancing passage that is one of the subtler miracles of music: over tremolos in the strings, flutes recall the main theme; above them two solo violins in octaves play a counterpoint of ravishing and melancholy beauty, and there are gleams of silver light from the antique cymbals[2] ("The delicious hour grows vaguer; experience or dream, he will never know which it was"). The theme is repeated by flute and solo 'cello, through a drifting harmonic mist—a delectable interchange of "seventh" chords between F-sharp and E-flat. A pair of muted horns, and some of the violins (also muted), play a wraith-like version of the main theme harmonized in major and minor triads. The music dissolves in a pianissimo chord of the flutes, with a final glint from the cymbals.

* * *

It begins to look as if Debussy's Faun had drunk of the Fountain of Eternal Youth as well as of that pagan grapejuice provided for him by Mallarmé. For over a generation he has been playing his languorous flute through the long, golden Debussyan afternoon; yet he seems not a day older. This magical music has an eighteenth-century freshness—a Mozartean, Haydnesque youthfulness. There is not a melodic turn, not a harmonic effect, not an instrumental blend anywhere in Debussy's score, that has grown dull or flat. The strangeness which it once incredibly had for many is no longer felt; but its ravishing and limpid beauty—a draught that seems to have been "pressed from the summer of an hundred vines"—defies the years.

Again and again this score reminds one of Debussy's chief service to French music. That service was to enrich its emotional substance and extend its imaginative awareness. He found the musical art of France beginning to shake itself free from a long bondage to the inferiority into which it had lapsed after the death of Berlioz. It was, for the most part, an empty and paltry thing, emotionally shallow and imaginatively thin, oscillating between theatricalism,

[2] The "antique cymbals" called for by Debussy's score are a heritage from the ancient Egyptian, Greek, and Roman dancing girls. They were much smaller than our familiar modern instrument, and were made of a mixture of brass and silver, or of bronze, and were sometimes no larger than a dollar. Berlioz used small cymbals in *Les Troyens* and *Roméo*, tuned to a definite pitch—one pair in B-flat above the staff, the other pair in F.

Your Favorite Work
is probably among the
Eighty-nine Album Sets
of
COLUMBIA MASTERWORKS*

and with it are many more that you would like to hear at leisure in the comfort and satisfaction of your home. In this world's greatest of musical record libraries are all the beauty, romance, gaiety, pathos and tragedy of the great masters of music from Bach to Ravel—an enchanted world of tone in which every-day troubles are forgotten.

New works are now added *monthly* to this distinguished library.

Latest Columbia Masterworks Issues

MASTERWORKS SET NO. 98

GRIEG CONCERTO in A MINOR, Op. 16; for Pianoforte and Orchestra. By IGNAZ FRIEDMAN, with Orchestra Conducted by Philippe Gaubert. In Eight Parts, on Four Twelve-Inch Records, with Album, $6.00.

MASTERWORKS SET NO. 99*

LISZT CONCERT No. 2, in A MAJOR; for Pianoforte and Orchestra. By JOSEPH PEMBAUR, with Orchestra Conducted by Dr. Weissmann. In Six Parts, on Three Twelve-Inch Records, with Album, $4.50.

* Offered for sale in U. S. A. and Canada only.

Ask for Columbia Masterworks Catalog

"Magic Columbia *Notes"*

H. ROYER SMITH COMPANY
10th & Walnut Streets

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.,
11th and Market Streets

B. B. TODD
1306 Arch Street

C. J. HEPPE & SON
1117-19 Chestnut Street

WILRATH, INC.,
J. R. Wilson, President
212-214 S. 17th Street

COLUMBIA
"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U. S. Pat. Off.

unabashed sentimentality, and second-hand classicism: an art often externally refined and adroit, but inwardly meagre and unrewarding. Debussy left it deepened and sensitized. He gave it sincerity and intensity of feeling, subtlety, imaginative reach; and he endowed it with an authentically original voice, with a style of rare and high distinction. He found it speaking mediocre rhetoric; he left it speaking poetry. He was at once the least French and the most French of composers; for while he had none of the typical faults of French music, he had all of its transcendent virtues, besides those others that he himself was the first to confer upon it.

His contributions to the technical resources of music have not yet been justly valued. He was as true an innovator as Monteverdi or Rameau or Wagner. He amplified the materials of his art by a variety of enlargements and intensifications. He was a singularly original melodist; and his harmonic extensions, his adventurous use of neglected scales, his necromantic employment of the orchestra, have made it impossible for musicians to write as if he had never lived. Finally, it should be said of him that he performed the creative artist's supreme benefaction: he disclosed a new kind of beauty.

Suite from "Petrouchka".....**Igor Strawinsky**
(Born at Oranienbaum, Russia, June 5, 1882.)

According to a note in the score, Strawinsky finished the music of *Petrouchka* at Rome on May 26, 1911. The ballet (entitled, in full, *Petrouchka: Scènes burlesques en 4 Tableaux*), scenario by Alexandre Benois, was produced by the Russian Ballet at the Châtelet, Paris, on June 13th of the same year. The dancers were Nijinski, who mimed Petrouchka; Karsavina, La Ballerine; Orloff, as the Moor; and Cecchetto, as the old Charlatan. Pierre Monteux conducted; Fokine was ballet-master; Boris Anisfeld devised the scenery. *Petrouchka* was first performed in America by Serge Diaghileff's Ballet Russe at the Century Theatre on January 24, 1916. Ernest Ansermet conducted, Massine mimed Petrouchka, Adolph Bolm was the Moor, and Lopokova, La Ballerine. The first performance of the music of the ballet as a concert piece was by Pierre Monteux in Paris, March 1, 1914.

* * *

The action of *Petrouchka* takes place in the Admiralty Square at St. Petersburg, during the Shrove-tide fair, about the year 1830. The chief characters are an old Charlatan and three miraculously animated puppets shown by him, representing a pretty Dancing-girl, a Blackamoor, and Petrouchka, a clown. As in Moussorgsky's operas (we are reminded by Rosa Newmarch) "the populace plays a very important part in *Petrouchka,* where it is composed of nurses and children, coachmen and ostlers, soldiers and policemen, gipsies and street dancers, showmen, hawkers and organ grinders, together with many other types of humanity likely to be found at a Russian fair.

I. Carnival in Shrove-tide Week

"This composite picture of the Russian folk at play," wrote Mrs. Newmarch, "is limned for us with marvellous vividness by Strawinsky in the opening scene, the music of which plunges us at once into the animated bustle of the fair, depicted by numerous conflicting

I. MILLER

INSTITUTION INTERNATIONALE

The Charm of Color!

Whether one chooses this slipper in paisley brocades of rainbow coloring, or in lustrous satins that may be tinted to *exactly* match one's gown, the effect is equally charming!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

rhythms. The crowd moves hither and thither, the children run excitedly from one booth to another, a group of drunkards passes dancing, and presently we hear a sentimental Italian tune ground out by a defective barrel-organ, followed by a lively dance measure. Presently the organ grinder begins to play a cornet while continuing to turn the handle with one hand, and the confusion is heightened by a musical box which plays yet another melody on the opposite side of the stage." Suddenly a long drum-roll draws the attention of the crowd to the booth of the old Charlatan, who now proceeds to demonstrate his magic powers by a truly marvellous example of conjuring.

II. Legerdemain: The Charlatan with His Flute Brings to Life His Puppets; Russian Dance

After a few measures of introduction, *Lento* (bassoons, clarinets, harp, celesta, with uncanny suggestions from the muted strings), we hear the old Charlatan's magicalizing flute. The instruments stir mysteriously; there is a fateful pause; and then the orchestra bursts into one of the most irresistible dances in all music—a page of fascinating rhythmic gusto and melodic charm.

In response to the Charlatan's flute, the three lifeless puppets revealed by the opened curtains of the little theatre—the Blackamoor, the Ballerina, and Petrouchka—have come to life, and now, to the amazement and delight of the breathless crowd, perform a Russian dance.

III. In Petrouchka's Quarters

As the curtains open on this scene [in the ballet, it is the beginning of Part Two], we see Petrouchka kicked into his room by his brutal master, and the door slammed behind him. The poor puppet, brought to life against his will, makes us aware that his ruthless Creator has afflicted him with humanity. "He suffers bitterly," remarks Mrs. Newmarch in her description of the ballet, "from the Charlatan's cruelty, from his own grotesque and ridiculous appearance, and from the fact that he has been made aware of human joys which are utterly beyond his attainment. His despair reaches a climax in a furious imprecation, expressed musically by a dissonant fanfare [trumpets and cornets, *con sordini, fff*]. Presently one of the companions in his misery, the Ballerina, enters [a two-bar piano solo]. Petrouchka hopes to find some consolation in her love, but she is merely amused and half terrified by his grotesque declaration. He is thrown into a frenzy of distress at his clumsiness, which he is unable to overcome. The music ends abruptly.

[The following scene in the Moor's apartment is omitted from this version.]

IV. The Carnival Resumed (Toward Evening)
(a) Introduction; (b) Nurses' Dance; (c) Dance of the Coachmen and Grooms; (d) The Masqueraders

A brilliant tumult in the orchestra apprises us that we are back in the Admiralty Square, and once more in the midst of the Carnival. It is evening, and the Shrove-tide revelry approaches its climax of hilarity and excitement. The thirty-eight-bar Introduction evokes for us the surging, merry-making crowd. It is followed by the captivating Dance of the Nurses, introducing a Russian folktune [*Allegretto,* F major, oboe solo; then horns and violins].

1220-24 Walnut Street

Stecker

1107-15 South 13th Street

The Smart Modern "ENSEMBLES" Her Way to Chic!

. . . Town types to wear now under fur coats

. . . Luxurious "tea types"

. . . Trig little suits to swing aboard the Florida Special

$39.75 to $195

Silk and Wool
$89.50

Crepe and Tweed
$69.50

COAT SALONS **BOTH STORES**

A peasant enters, playing a shawm. He leads a surly and reluctant bear, whose growls accompany the shrilling of his master's pipe [two clarinets, shrieking *fortissimo* in their highest register, above the growling of a bass tuba]. These participants give place to a drunken merchant who comes upon the scene playing an accordion, companioned by dancing gipsy girls [oboe and English horn in octaves]. Finally, the coachmen and ostlers begin a lumbering, heavy-footed round, with a new folktune [*Moderato,* A major: trombones and horns sing the tune, above a heavily accented and clod-hopperish accompaniment]. The nurses join in the dance, and we hear again their delectable tune [clarinets and bassoons]. The general confusion and gaiety are augmented by the irruption of a band of revellers in fancy dress, among them a cutup masked as the Devil [he is introduced by the orchestra with a portentous figure for the brass]. The excerpt closes with an exuberant outburst of orchestral hilarity.[3]

[3] Thus ends the concert version used at this performance. To complete the tale of the original ballet, we append a synopsis of the final scene, as outlined by Rosa Newmarch in her description of the ballet: "Suddenly the merriment is interrupted by a shriek from the Charlatan's little theatre. Petrouchka rushes forth, followed by the furious Blackamoor, whom the Bellerina vainly tries to restrain. The pursuer having reached Petrouchka, he strikes him with his sword, and the clown falls to the ground, his head split in two. As the crowd collects round him, he expires. A policeman goes in search of the Charlatan, but the latter soon pacifies the populace by showing that Petrouchka was a mere puppet filled with sawdust. The people disperse. As the Charlatan returns to his booth, the spectre of Petrouchka appears menacingly above it, pulling a long nose at him, and as the Charlatan drops the puppet's corpse in terror and slinks away, the curtain falls."

ALBERT SPALDING, *Violinist*

ALBERT SPALDING was born in Chicago. At seven he began playing the violin and later his principal teachers were Chiti, the famous Florentine master, Buitrago in New York, and Lefort in Paris. When he graduated from the Bologna Conservatory at fourteen he received the highest honors ever accorded anyone since Mozart. His professional debut was made in Paris at a joint concert with Adelina Patti. His first American appearance was with the New York Symphony Orchestra, under Walter Damrosch. He has played in every civilized nation of the universe, including besides America, Canada, England, France, Italy, Holland, Belgium, Norway, Sweden, Denmark, Finland, Russia, Egypt, Spain, Cuba, Germany, Poland. His last appearance with the Philadelphia Orchestra was on February 18 and 19, 1916.

THE PENSION FUND OF THE PHILADELPHIA ORCHESTRA

A considerable amount is added annually to this Fund through the generosity of subscribers who, when unable to use their tickets, turn them in to the management to be sold for this very worthy cause. Such tickets should be sent or mailed, as early as possible, to the Manager, 809 Packard Building, Philadelphia, Pa., in an envelope marked "Pension Fund Tickets." If, because of insufficient time, it is impracticable to send the tickets, the location, section, row and number may be telephoned to the office, RITtenhouse 5470, or on Saturdays, because of the half-holiday, between 7.00 and 7.30 o'clock, on the evening of the concert to the Academy of Music, SPRuce 9839, in which case substitute tickets will be issued and sold.

THE PHILADELPHIA ORCHESTRA ASSOCIATION

Beyond The Routine Of Trust Work

Over and above the unusual degree of financial protection afforded by our $23,000,000 Capital, Surplus and Undivided Profits, there is the equally important work of *personal* protection in which our trust officers are long experienced.

In dealing with many hundreds of beneficiaries, they have shown the same active interest in the educational, moral and physical development of young people that the creators of the trusts would have shown.

We will welcome an inquiry from you regarding our methods of trust protection.

The Real Estate-Land Title & Trust Company

WORLD'S OLDEST TITLE COMPANY

Main Office: Broad—Chestnut —Sansom

Downtown Office: 517 Chestnut Street

Elizabeth Arden understands the exquisite care of the skin, and knows that faces do not just stay in shape, but must be held in shape by good strong muscles and firm healthy tissues.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for an appointment

RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*

673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
February 22
At Two-Thirty

Next Week's Program

Saturday
February 23
At Eight-Twenty

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*
EUGENE GOOSSENS, *Guest Conductor*

WEBER — Overture, "Der Freischütz"

MOZART — Andante from Serenade in D

BEETHOVEN — Symphony No. 8, in F

I. Allegro vivace e con brio
II. Allegretto scherzando
III. Menuetto e trio
IV. Finale. Allegro vivace

DE FALLA — Three Dances from the Ballet, "The Three-Cornered Hat"

I. The Neighbors
II. Dance of the Miller
III. Final Dance

VAUGHAN WILLIAMS — Norfolk Rhapsody

WAGNER — Overture, "Die Meistersinger

This program will end approximately at 4.05 P. M. on Friday and at 10.00 P. M. on Saturday

---

NOTICE

The doors of the auditorium will be closed at the beginning of the concert and will not be opened for admission to latecomers until the regular intermission, after which the doors will again be closed until the end of the concert.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY *Afternoons at 2.30*	SATURDAY *Evenings at 8.15*	MONDAY *Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 24 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Feb. 4	OSSIP GABRILOWITSCH
Feb. 1-2	BERNARDINO MOLINARI
Feb. 8-9	ARTUR RODZINSKI
Feb. 15-16-18	ALEXANDER SMALLENS
Feb. 22-23 to March 1-2	EUGENE GOOSSENS
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS *

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Ossip Gabrilowitsch, Pianist

January 18-19
Abram Chasins, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.45, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.

Efficient Electric Wiring
Demands
Sufficient Electric Wiring

The convenience of adequate electric wiring adds immeasurably to the pleasure of the home. To be able to plug in your electrical appliances always with no unscrewing of lamp bulbs; to be able to use all your appliances when you want them, and where you want them; to enjoy the real advantages of home electric service, be sure that your house is

COMPLETELY WIRED

Specifications and blueprints for wiring and lighting layouts furnished by our Lighting Service Department without charge.

The Philadelphia Electric Company
Tenth and Chestnut Streets
and Branches

J. E. CALDWELL & CO.

CHESTNUT STREET AT JUNIPER

Critically Selected
Caldwell Diamonds

Each individual gem, whether large or small, is subjected to the most rigid examination by the experts of this house. To be accepted, it must conform to the highest standards of quality, beauty and brilliance.

JEWELRY · SILVERWARE · WATCHES · STATIONERY

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
FEBRUARY 22-23

SCHOOL OF MUSIC
of TEMPLE UNIVERSITY

1521 Locust Street, Philadelphia, Pa.

PUPILS MAY ENTER AT ANY TIME DURING THE YEAR

THADDEUS RICH, Mus. Doc., Dean. E. F. ULRICH, Associate Dean

TEACHERS' CERTIFICATES, DIPLOMAS, DEGREES

No high school education required except for the College course of music. All branches of music, Piano, Organ, Violin, Voice and all Orchestral instruments, from the children's department to the highest grade—private lessons.

Training for Opera (under Giuseppe Agostini)

Orchestral Instruments taught principally by members of Philadelphia Orchestra. Student recitals—Orchestral practice—Classes in Harmony and History of Music.

Dormitories. Branch Schools. Write for Catalog or Phone Stevenson 7603

School of Music of Temple University

1521 LOCUST STREET PHILADELPHIA, PA.

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
206 So. Camac Street

Lamp Shades
Old Prints *Waste Baskets*
SPECIAL ORDER SERVICE

---and books?
emma feldman
book & art shop
1232 locust street

Make Your Partnership Safe

Complete your financial plan by arranging with us to pay a stated sum if either partner should die. Pays for the widow's portion, pays outstanding obligations, and saves the business for the survivor. Also is a creator and expander of credit, at bank, and among others who are grantors of credit. Every unprotected partnership is an endangered partnership. Partnership insurance is a cash asset, available in emergency, and *is not an expense. Send for booklet, "The Unseen Sword."*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square Founded 1847 Philadelphia, Pa.

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

PEARLS

DIAMONDS

EMERALDS

RUBIES

SAPPHIRES

A most extraordinary assemblage of the finest Jewels—mounted in Platinum.

The magnificence of the Polished Girdle Diamond causes it to be chosen as the Diamond for

THE ENGAGEMENT RING

—their cost is no greater than Diamonds of ordinary cutting.

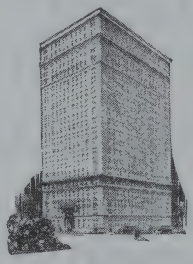
The Barclay

RITTENHOUSE SQUARE EAST

HARRY TAIT, Managing Director

The "New" City Home

WHEN you say "cooperative apartment" you are naming the new type of American home which is displacing the expensive and troublesome city house, and the rented apartment or glorified "flat". A bold step forward in home owning, its wide spreading acceptance by American leaders in finance, the law, and the professions generally, indicates the social soundness of the cooperative plan, the safety of its investment aspect, the convenience of operation, its economy. It answers the desire for individual ownership —with the annoying details of operation under the direction of an experienced manager at a cost much less than any one owner could achieve.



The Barclay fulfills all the essential requirements of the cooperative plan, as worked out in nearly 150 similar projects in large cities and is under the same planning and selling direction which has proved so successful in many of New York's best known cooperatives.

This beautiful and ideally located twenty-one story building is exceedingly well planned to provide for every requirement of a fashionable town residence. Eleven and eight room housekeeping apartments of distinctive plan have complete provision for every modern home convenience. The two and three room non-housekeeping apartments have serving pantries and refrigeration. Larger suites can be arranged if desired. Restaurant and private dining rooms, together with maid and valet service, furnish features of an exclusive residential hotel.

All apartments are to be sold on the 100% cooperative ownership plan.

For information apply to Your Own Broker or

the Selling Agent

BROWN, WHEELOCK: HARRIS, VOUGHT & CO., INC.

1722 RITTENHOUSE STREET · PHILADELPHIA, PA.

A book describing all the types of apartments and the services offered will be sent you on application to the Selling Agent, or your own broker

Architect: J. E. R. CARPENTER *Builder:* UNITED ENGINEERS & CONSTRUCTORS INC.

MARIA KOUSSEVITZKY, *Soprano*

and

FABIEN SEVITZKY, *Double Bass*

will give a joint recital in the

ACADEMY OF MUSIC FOYER

On Monday Evening, February 25th

at 8.30 o'clock

PROGRAM

1. HENRY ECELES.....*Sonata*
   FABIEN SEVITZKY

2. WAGNER.....*Elsa's Traum.*
   From "Lohengrin"
   BRAHMS.....*Von ewiger Liebe*
   BLECH.....*Heimkehr vom Feste*
   MARIA KOUSSEVITZKY

3. A. SCARLATTI.....*Aria*
   F. CHOPIN.....*Etude*
   A. DVORAK.....*Humoresque*
   Transcription for double bass by F. Sevitzky
   FABIEN SEVITZKY

4. DEBUSSY.....*Air de Lia from "L'enfant prodigue"*
   RAVEL.....*Soupir*
   Tout gai (Melodie populaire Grecque)
   DE FALLA.....*El Pano Moruno*
   MARIA KOUSSEVITZKY

5. KOUSSEVITZKY.....*Andante*
   KOUSSEVITZKY.....*Chauson Triste*
   KOUSSEVITZKY.....*Valse Miniature*
   FABIEN SEVITZKY

6. TSCHAIKOWSKY.....*Aria from "Jolanta"*
   RACHMANINOFF.....*Song*
   GRETCHANINOFF.....*Snowflake*
   Two Children's Songs
   MARIA KOUSSEVITZKY

DOROTHEA NEEBE-LANGE.....*Piano*

Steinway Piano Used

Tickets $2.00—on sale at Heppe's, 1119 Chestnut Street

DUNNING SYSTEM OF IMPROVED MUSIC STUDY
Carre Louise Dunning, Originator
8 West 40th St., New York City
834 South Plymouth Blvd., Los Angeles, Calif.

The Greatest Musical Event in New York City in the past several decades was the playing of a ten-year old Dunning pupil with the New York Philharmonic Orchestra, March 20, 1926. The child had only studied one year and eight months. She played Le Carnaval des Animanx, by Saint-Saens. The piece is twenty-three pages long; she memorized it in three weeks. If you have any plan for teaching that can bring such results in that length of time, then you do not need the Dunning System. If you have not, then you do. Members of these prominent families have had the benefit of the Dunning System: Astors, Vanderbilt, J. Innesley Blair, George F. Baker, Duchess of Torlonia, Bradley Martin, Sir Edgar Guest, J. Pierpont Morgan, Roland Harriman, Gloria Caruso, F. W. Woolworth.

Faculty of Normal Teachers' Classes Held in These Cities

Katharine M. Arnold.....93 Madison St., Tiffin, Ohio
Allie E. Barcus.....4619 Broadway, Chicago, Ill.
Elizette R. Barlow.....Box 1244, St. Petersburg, Fla.
Catherine G. Bird.....658 Collingwood Ave., Detroit, Mich.
Grace A. Bryant.....201 10th Ave., N., Twin Falls, Idaho
Mrs. Jean Warren Carrick.....160 E. 68th St., Portland, Ore.
Dora A. Chase.....345 Clinton Ave., Brooklyn, N. Y.
Adda C. Eddy.....2643 Highland Ave., Cincinnati, Ohio
Beatrice S. Eikel.....Kidd-Key College, Sherman, Texas
Ida Gardner.....17 E. 6th St., Tulsa, Okla.
Gladys M. Glenn.....1217 Bowie St., Amarillo, Texas
Florence E. Grasle.....Michigan State Institute of Music, Lansing, Mich.
Harriet Bacon MacDonald.....13434 Detroit Ave., Cleveland, Ohio
Kate Dell Marden.....61 N. 16th St., Portland, Ore.
Mrs. W. P. Mason.....302 Mid. City Bank Bldg., Chicago, Ill.
Laud G. Phippen.....3435 Asbury Ave., Dallas, Texas
Ellie I. Prince.....4106 Forest Hill Ave., Richmond, Va.
Virginia Ryan.....1070 Madison Ave., New York City
Stella H. Seymour.....1419 S. St. Mary's St., San Antonio, Texas
Gertrude Thompson.....508 W. Coal St., Albuquerque, N. M.
Isobel M. Tone.....626 Catalina St., Los Angeles, Calif.
Mrs. H. R. Watkins.....124 E. 11th St., Oklahoma City, Okla.

MIDWINTER CONCERT
BY THE
A Cappella Choir
of Philadelphia
HAROLD WELLS GILBERT,
Director
ASSISTED BY
HORACE ALWYNE
Pianist
Witherspoon Hall, Tuesday Evening
February 26th, at 8.15

Tickets $1.50 and $1.00

Tickets may be obtained at 205 South Juniper Street and from members of the choir.

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS
PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Twenty-First Pair of Concerts

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
FEBRUARY 22, at 2.30

SATURDAY EVENING
FEBRUARY 23, at 8.20

1928-1929

NAN DUSKIN'S OWN STORE

ensembles . . . with jaunty short coats or longer ones cut on slim lines . . . 69.50 to 200.00

126 So Eighteenth St
COR SANSOM

Decorate with Artistic Lighting Equipment

Quaint
Lighting Fixtures & Lamps

THE
HORN & BRANNEN MFG CO.
Retail Sales Room
427-433 N. Broad Street

Beware *of* Face Fatigue

MODERN life is exacting its toll of your beauty. With appalling suddenness come scowl lines . . . crow's-feet . . sagging contours . . double chin . .

Science alone can prevent this tragedy to your face, the sane science of Helena Rubinstein. Visit her Salons and learn first-hand the "secret" of long-lasting youthfulness and beauty.

Learn, in detail, how to give yourself correct home treatments . . learn the subtle art of make-up. And, if you are in earnest about your beauty have at least one Helena Rubinstein treatment. It will prove a revelation to you!

For appointment telephone Pennypacker 2028

Helena Rubinstein

PARIS LONDON

254 S. 16th St., Philadelphia

For the harmonious perfection of your Beauty's ensemble, come to the Salon de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Solicitor
WILLIAM CURTIS BOK

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

EDNA PHILLIPS, *in charge of Harp Department*

VIOLIN · HARMONY · COUNTERPOINT · COMPOSITION

WM. F. HAPPICH

1520 Chestnut Street

ALFRED SEYDEN — *Violinist*

Studio: 508 Presser Building

Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman, *Managing Director*
216 SOUTH 20th STREET
Locust 1877

G. RUSSELL STRAUSS

TEACHER of SINGING
BARYTONE
1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART

BEN STAD, Director
44th at Chestnut Street
EVERGREEN 3959

THE STERNBERG SCHOOL OF MUSIC

Constantin von Sternberg, *Founder*
Rittenhouse 3634 — *Thirty-ninth Season* — 30 South 21st Street

Rittenhouse School of Music

265 South Nineteenth Street
Hermione Montanye, Director

SUTOR SCHOOL of Music

Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Both Studios are equipped with a Visuola.

WINIFRED ATKINSON

PIANIST

1716 Chestnut St. Locust 4980

Faculty: The Philadelphia Conservatory

La Bottega Mediterranea

334 Allen's Lane, Mount Airy
One block west of Allen's Lane Station

European and North African hand-tooled leather, pottery, brass, linens, jewelry, antique furniture.

ELSA and DOROTHY McCAUSLAN

Bell Phone, Spruce 6405

MISS PINAUD

Specialists in Electrolysis

Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only
712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

Candle Cottage Antiques

A. I. R. MacCain

338 ALLEN LANE

Mt. Airy Philadelphia

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President,* 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President,* 811 Packard Building
Mrs. Charles W. Henry, *Vice-President,* Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary,* Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary,* 2116 Pine Street
Mrs. George Henderson, *Treasurer,* 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John A. Brown, Jr.
Mrs. John Cadwalader
Mrs. Cyrus H. K. Curtis
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Miss Caroline Sinkler
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. Grahame Wood

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President,* Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President,* 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President,* School Lane, Germantown
Miss Rossmassler, *Recording Secretary,* Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.,* 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer,* Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

Oshkosh Trunks

For The Southland

Extensive travel has put Oshkosh in the high position it holds today.

110 Oshkosh Styles.

But Oshkosh in return has done much for travel.

$32 to $275

Bains LUGGAGE THAT LASTS

1028 Chestnut St. —— 1516 Chestnut St.

ZOFIA NAIMSKA

Concert Pianist and Teacher

Opened her Studios in
PHILADELPHIA AND NEW YORK
Four Years with Leschetizky

"Not only an excellent pianist but most capable by reason of her talent and musical intelligence to teach her art with the greatest success." —*(Signed) Prof. Th. Leschetizky*

"A really high class artist. Eminently qualified to teach."
—*I. I. Paderewski*

Write or Phone to:

Farr Rucker, 2022 Walnut St., Philadelphia — Tel. Spruce 5056
Z. Naimska, 445 Riverside Drive, N. Y. City, — Tel 7669 Cathedral

Green Parrot Tea Room

314 South Smedley Street
Between 16th & 17th—Spruce & Pine
LUNCHEONS TEAS DINNERS
Bell Phone, Pennypacker 6620

THE PEASANT SHOP

cordially invites you to visit
its New Quarters
119 South 19th Street

NEETER-BAREND CO.

Dealers in

Highgrade String Instruments and Bows

804 Pine Street, Philadelphia, Pa.
Phone Walnut 4627

432-83rd Street, Brooklyn, N. Y.
Phone Shore Rd. 1577

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Charles P. Blinn
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllys K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Miss Anna Katharine Stimson
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

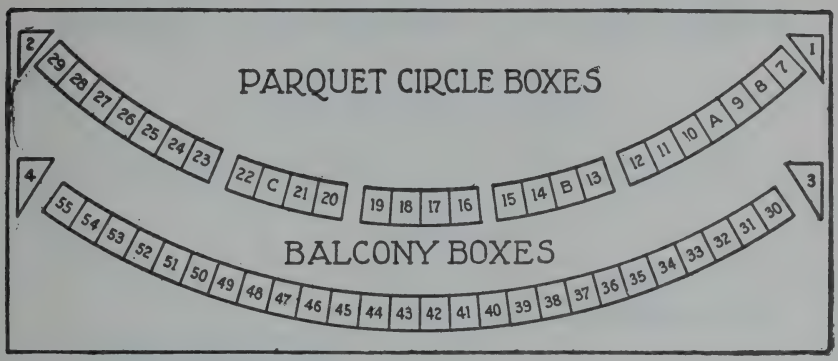
Directors

Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirs

Important Gowns for
Fashionable Festivities

HOUSE *of* WENGER
1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

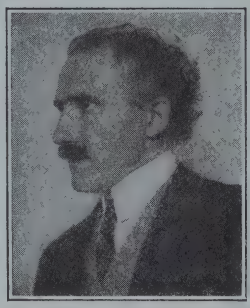
Philharmonic-Symphony Society
OF NEW YORK

ARTURO TOSCANINI, *Conductor*

Fifth
Subscription Concert

Monday Evening
MARCH 4
at 8.15 o'clock

Academy of Music



PROGRAM

MOZART	Symphony in D major (Koechel 385)
RESPIGHI	Festa Romana
DEBUSSY	"Iberia"
WAGNER	Overture, "Tannhäuser

The Steinway is the Official Piano of the Philharmonic-Symphony Society

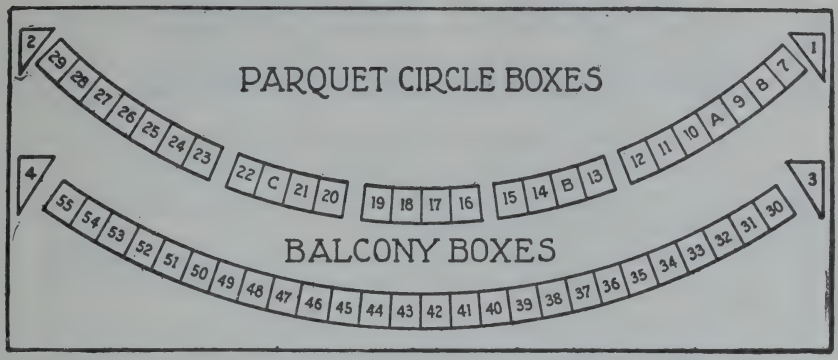
Tickets at Heppe's (George T. Haly), 1119 Chestnut St.

CONCERT MANAGEMENT ARTHUR JUDSON

Packard Building
Philadelphia

Steinway Hall
New York

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Thos. Raeburn White
19 Mr. Edward W. Bok
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mr. & Mrs. Leander C. Claflin
Mr. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

A Smart Fur Coat to Finish the Season

At Our Regular Moderate Prices

With several months of cold weather yet to come, the smart woman turns to an extra coat of fur to add interest to her wardrobe.

For her, and for the woman who has postponed purchasing a coat this year, the group now remaining offers an excellent opportunity for the selection of a fine coat or wrap.

These coats are not advertised at a reduction because this establishment is opposed to the policy of marking up prices during the busy season so that they can be sold at drastic cuts during January and February.

Ferber fur prices are always fair. These coats offered are fairly priced.

Jacques Ferber
Furs

1708 WALNUT STREET

Pauline Herman
IMPORTER

WALNUT AT 19TH RITTENHOUSE PLAZA

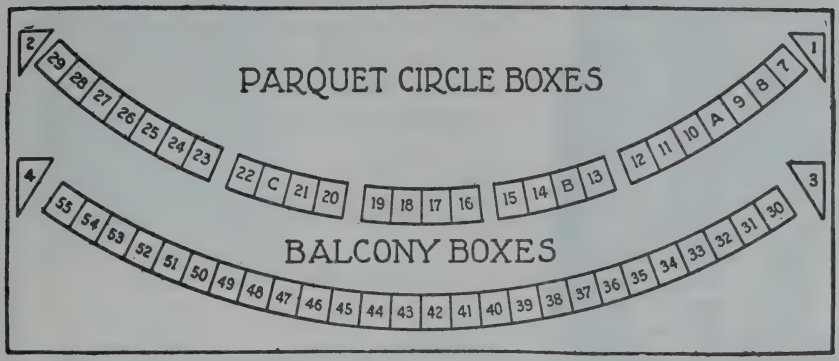
Now Showing

HATS

for the

Winter Resort Season

The List of Box Holders for 1928-1929



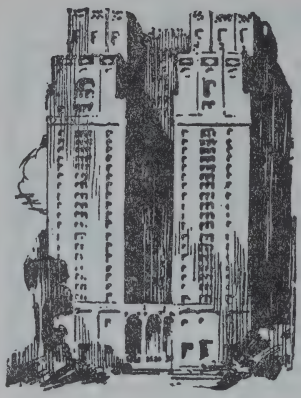
MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory



LIVE in the heart of Philadelphia and still be far away from the noise of traffic—city dust and inconveniences. You can do that very thing in the modern twenty-two story

Rittenhouse-Plaza
APARTMENTS

N. W. Cor. Walnut and 19th Streets

Inspect our beautiful display apartments—with central refrigeration—incinerators—and every last-minute convenience and refinement

Six rooms—3 baths Eight rooms—4 baths

Our representative on premises
MASTBAUM BROTHERS & FLEISHER
1424 S. Penn Square

Mitchell Fletcher Co.
FOOD FOR LENT
PHILADELPHIA—WAYNE—ATLANTIC CITY

SHUT-IN-SHOP
SHUT-IN-CRAFT
Initials Embroidered
Jigsaw Puzzles Cards
35 South 19th Street

Rittenhouse 4985
OTTO KELLER
Own Make Ice Cream
.. Cakes, Pastry and Candy ..
218 South 20th Street
Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE
We Deliver Anywhere
Penn Athletic Club
LOCUST AT EIGHTEENTH ST.
Philadelphia, Pa.
Telegraph Delivery Service
Bell, Pennypacker 1411

CAMPBELL-HICKIE
Negligees *Lingerie*
S. E. Cor. 17th and Walnut Sts.
Philadelphia

LEOPOLD STOKOWSKI
Conductor

Orchestra Personnel *for* 1928-1929

EUGENE GOOSSENS
Guest Conductor

First Violins

Mischa Mischakoff
Concertmaster
Alfred Lorenz
Luigi Ferrara
Alexander J. Thiede
Alexander Zenker
Harry Aleinikoff
Dayton M. Henry
Israel Siekierka
Jacob Simkin
Yasha Kayaloff
Alexander Hilsberg
Grisha Monasevitch
Henry Schmidt
George Beimel
Kalman Smit
Joel Belov
Arthur B. Lipkin
Marius Thor

Second Violins

David Dubinsky
Irving Bancroft
John W. Molloy
A. Gorodetzky
David Cohen
Louis Fishzohn
Matthew J. Mueller
Domenico Bove
J. Savitt
M. Roth
Emil Kresse
S. Dabrowski
Schima Kaufman
Max Zalstein
Louis Gesensway
Andre Callot
David Madison
Louis Gabowitz

Violas

Samuel Lifschey
Sam Rosen
Henry J. Michaux
Amedee Vergnaud
David Epstein
Gustave A. Loeben
Maurice Kaplan
Edward Murray
Philip Neeter
Rudolph Engel
Gordon Kahn
Wm. S. Greenberg
Alexander Gray
Tibor Serly

Violoncellos

Willem van den Burg
William A. Schmidt
Isadore Gusikoff
B. Gusikoff
Milton Prinz
Adrian Siegel
Daniel Saidenberg
Sam Belenko
J. Sterin
John Gray
Morris Lewin
Karl Zeise

Basses

Anton Torello
A. Hase
Fabien Koussewitzky
Heinrich Wiemann
Vincent Lazzaro, Jr.
Max Strassenberger
Matyas Pauli
Louis Boehse
Mario Garaffoni
S. Siani

Harps

Vincent Fanelli, Jr.
F. Nicoletta

Flutes

W. M. Kincaid
Joseph La Monaca
John A. Fischer
Hans Schlegel

Oboes

Marcel Tabuteau
Edward Raho
Marcel J. Dandois
Louis Di Fulvio

Clarinets

Daniel Bonade
Lucien Cailliet
Paul Alemann
Jules J. Serpentini
Jules Cocozza
Louis Morris

Bassoons

Walter Guetter
John Fisnar
F. Del Negro
Herman Mueller

Horns

Anton Horner
Joseph Horner
Otto Henneberg
Albert Riese
Clarence Mayer
George Wardle
Alfred Zoellner
William Koch

Trumpets

Sol. Cohen
Sigmund Hering
Harold W. Rehrig
Rudolph Engel

Trombones

Gardell Simons
Paul P. Lotz
C. E. Gerhard
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

Philip A. Donatelli
Heinrich Wiemann

Tympani

Oscar Schwar
Emil Kresse

Battery

Benjamin Podemski
James Valerio

Celesta

Gustave A. Loeben

Euphonium

Heinrich Wiemann
Chas. A. Norato

Librarian

Marshall Betz

Orchestra Manager

David Dubinsky

YOU CAN AFFORD A STEINWAY . . . AND YOU CAN AFFORD IT NOW

THE Steinway is everywhere so well and favorably known, that some people assume it to lie beyond their means. Yet nothing could be farther from the truth. The Steinway today is better than it has ever been, but the new deferred-payment purchase plan has brought it well within the reach of the most limited income.

You can have a Steinway *now* upon a 10% first payment—and two years in which to dispose of the balance. And when the two years are over, your Steinway will be just entering upon its long half-century of good and faithful service.

You can afford a Steinway . . . and you can afford it *now*.

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, *and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.*

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

TWENTY-FIRST PAIR

Friday Afternoon
February 22

Saturday Evening
February 23

1929

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR
EUGENE GOOSSENS, GUEST CONDUCTOR

WEBER — Overture, "Der Freischütz"

BEETHOVEN — Symphony No. 8, in F

I. Allegro vivace e con brio
II. Allegretto scherzando
III. Menuetto e trio
IV. Finale. Allegro vivace

INTERMISSION

DE FALLA — Three Dances from the Ballet, "The Three-Cornered Hat"

I. The Neighbors
II. Dance of the Miller
III. Final Dance

VAUGHAN WILLIAMS — Norfolk Rhapsody

WAGNER — Overture, "Die Meistersinger"

The Steinway is the Official Piano of The Philadelphia Orchestra

We have been clothes makers for gentlemen, for over eighty years and nearly all of the men prominent in the business and social life of Philadelphia, for over three-quarters of a century, have been clients of ours.

The clothes we are making are of the highest possible quality, in material and workmanship—There can be nothing better. The style is irreproachable and the prices are reasonable.

The new Spring and Summer materials have arrived from England and Scotland.

HUGHES & MÜLLER
Established in 1848 at 338 High Street
1527 WALNUT STREET
PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building
S. E. Corner 15th and Chestnut Street
Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited.
Certificates of Deposit Issued. Trusts of All Kind Executed.
Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Overture to "Der Freischütz".....Carl Maria von Weber
(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

Weber began the composition of the Overture to *Der Freischütz* on Washington's Birthday, 1820; he finished it (and with it the whole opera—the Overture was written last)[1] on May 13th, praising God for its accomplishment; "to Him alone be the glory," he handsomely avowed in his diary. The first performance of the opera was at Berlin, on June 18th of the following year, 1821. Four years later it was given in New York, at the Park Theatre: March 2, 1825—and in English.

Weber confided to his diary, "in a few simple words," his pious gratification over the popular success of *Der Freischütz* at its première: "This evening *Der Freischütz* was given . . . in the Schauspielhaus with incredible enthusiasm. Overture and Bridesmaids' Song encored; out of seventeen pieces, fourteen loudly applauded. All went excellently well. I was called for, and went forward. . . . Plenty of garlands of flowers. *Soli Deo gloria.*" But some of the critics (ever the composite villain of the piece!) injected a sour note. It was asserted that the opera owed the greater part of its success to its "deviltry and fireworks"; that "the originality was often monstrous"; that "the characterization bordered on caricature." Tieck described the opera as "the most unmusical row that ever roared upon a stage." But "Weber spoke to the popular heart,[2] and its quick, responsive throb lifted him at once to the crest of the wave which soon deluged all Germany," wrote a later and more discerning commentator. "When the curtain fell on the last scene, a new chapter in German art had been opened."

* * *

The Overture to *Der Freischütz* was first performed in public (eight months in advance of the première of the opera itself) at Copenhagen, October 8, 1820, under the direction of the composer. Weber was touring Denmark at the time, acquiring golden snuff-boxes from Royalty and falling gaily in love with the local Queen—as he wrote blithely to his "darling Caroline." He found the Queen "charming"; but the presented snuff-box seems to have been received with modified rapture, for it is somewhat coldly referred to by Weber's son Max in his biography of his father. "It might be supposed," he remarks, "that a more direct pecuniary recompense would have pleased Weber better." And Weber wrote to his Caroline: "It is a fine affair, certainly; but what am I to do with all this sort of thing?"

The concert that was rewarded by a snuff-box took place at court, October 4th, four days before the public one. Max Maria von Weber, in his biography of his father, says nothing, oddly

[1] The Opera was begun in July, 1817.

[2] Mr. W. F. Apthorp (in *The Opera Past and Present*) attributes part of the success of *Der Freischütz* to its *Spieloper* form, and part to "the homelike quality of the legend on which the text was based" and "the general sylvan atmosphere of both text and music." "The average German," he adds, "can be brought to the verge of tears by the mere mention of the word *Wald*."

Eugene Goossens

and

"SYMPHONIES UNDER THE STARS"

Not so long ago the very conductor to whom you are now listening performed an extraordinary feat of recording, out on the Pacific coast. He played an entire symphonic program of unusual interest in the famous and beautiful *Hollywood Bowl*, a great outdoor amphitheatre. The recording engineers and equipment of the Victor Company were there at the time . . . and the result is this permanently crystallized outdoor program that has been called "Symphonies under the Stars." It appears in an album of five Red Seal Victor Records . . . as follows:

DVOŘÁK - Carneval Overture

DE FALLA - The Fire Dance

BERLIOZ - March To The Scaffold
(from Symphonie Fantastique)

BALAKIREW - Islamey

TSCHAIKOWSKY - Ballet Suite, The Sleeping Beauty

Perhaps you would expect recording out-of-doors to be thin and piping. But such is not the case with the Orthophonic process. Even if it's only to convince yourself of the miracle of recording that they represent, hear these records!

enough, about the performance of the *Freischütz Overture* at the public concert of October 8th.

* * *

The *Freischütz* Overture was pinnacled by Berlioz in a rhapsodic tribute. "No one dreams of disputing its pre-eminence," he declared in *A Travers Chants*. He was moved especially by that episode in the Overture which he seems to have regarded as the summit of its inspiration, where one hears "the dreamy phrase of the clarinet, accompanied by a tremolo of stringed instruments in the midst of the Allegro of the Overture" [the first part of the second subject, in E-flat major, sixty measures after the beginning of the *Molto vivace* section]. "Does this not depict the lonely maiden, the forester's fair betrothed, who, raising her eyes to heaven, mingles her tender lament with the noise of the dark woods agitated by the storm? O Weber!!"

Symphony No. 8, in F major, Op. 93.....Ludwig van Beethoven
(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

"This incomparably bright symphony," as Wagner described it, was composed at a time when Beethoven was in anything but a merry mood. In the summer of 1812 he was physically disordered, and, in addition, he was much perturbed over a scandal in his family —the celebrated affair between his brother, Johann, and Therese Obermeyer, Johann's housekeeper.[3]

In this turbulent period the Eighth Symphony came into being—it was completed, according to Beethoven's autograph inscription, at Linz, in October, 1812. Sir George Grove thinks that Beethoven's excitement at the time "no doubt considerably colored" the music, though he wisely observes that "it is exceedingly hazardous to attempt to connect Beethoven's music with the simultaneous events of his life." He recalls Tennyson's remark that "people in general have no notion of the way in which 'we poets' go to work"; he reminds us that "the despair of the letter known as Beethoven's Will was coincident with the satisfied, happy mood depicted in the Second Symphony, of the same date . . ." and that "the gay strains of the Finale to the great B-flat Quartet (Op. 130) are actually dated, with his own hand, 'November 6' (1826) when he was in the midst of most unpleasant surroundings . . . in constant contact with the woman whom he hated perhaps more than anyone else in the world."

* * *

The Eighth Symphony compelled from Sir George the epithet "prodigious." And it is he who has most concisely and happily characterized the work, in a paragraph that is a masterpiece of vividly swift projection:

[3] The curious will find an account of Beethoven's perturbed activities at Linz in the Philadelphia Orchestra Program-book of February 11-12, 1927, pp. 895-7.

Collecting Records . . . . .

is an interesting and fascinating hobby. A Record Library of the World's Music is just as important as a well stocked library of the world's literature.

In England, for years, the collecting of Phonograph Records has been receiving the attention of the discerning and recently in Amercia many splendid private libraries have been started,

Through our Imported Record Department we have aided collectors throughout the world. Our catalogues of Imported Recordings will be mailed gratis upon request.

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Pequignot

Jewels

908-09-10-11
Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3
Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

"At this time of life (forty-two) his love of fun and practical joking had increased so much on him as to have become a habit; his letters are full of jokes; he bursts into horse-laughs on every occasion; makes the vilest puns, and bestows the most execrable nicknames. . . . He had an express term for this state of things: *Aufgeknöpft—i. e.,* 'unbuttoned'—was his own word for it. And as what he had in his mind was bound to come out in his music [Was it? See Sir George's own seeming contradiction of this in the paragraph above], this comes out in the Eighth Symphony more than anywhere else; indeed, the work might with propriety be called the Humorous Symphony—often terribly humorous; for the atmosphere of broad rough enjoyment which pervades the first and last movements is, in the former, darkened by bursts of unmistakable wrath, while every now and then there is a special stroke—such as the octaves of bassoon, drum, etc., in both first and last movements; the bar's rest and staccato notes which usher in the second subject in the first Allegro; the way in which, in the working-out of the same movement, the first subject is persistently *shoved away* each time it appears; the provoking Italian cadence which finishes up the Allegretto just as we want to hear the legitimate repeat; in the Finale the loud unmusical C sharps; the burst of laughter with which he explodes at the notion of making his coda, according to practice, out of the previous material, and then goes off into entirely fresh subjects and regions; the way in which the brass pull the orchestra back into F-natural when it had got into F-sharp.

"These are some of the droll, comic points. But there was another humor which was as dear and natural to Beethoven as fun was—the intense love of beauty; and this is also found in the Allegretto, than which nothing is more lovely in the world; in the Minuet —especially the return to the subject by the bassoon—in the *cantabile* passages in the Trio, and in the serenely beautiful second subject of the Finale."

Three Dances from the Ballet, "The Three-Cornered Hat," ("El Sombrero de Tres Picos").....Manuel de Falla

(Born at Cadiz, November 23, 1877; now living.)

De Falla's Ballet, *The Three-Cornered Hat,* was performed for the first time by the Russian Ballet at the Alhambra, London, July 23, 1919. The first performances in America of music from this ballet were by the Boston Symphony Orchestra. Three of the dances were played in Boston, December 30, 1921, and in New York by the same orchestra later in the same season, under Pierre Monteux.

De Falla's Ballet was written for a scenario devised by Martinez Sierra. Pablo Picasso designed the settings and costumes for the London production. The principal rôles were danced by Massine, Karsavina and Woisikovsky. Ernest Ansermet conducted. The subject for the Ballet was derived from the novel, *El Sombrero de Tres Picos,* by Don Antonio Pedro de Alarcon (1833-1891). The story was originally entitled *El Corregidor y la Molinera* ("The

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere
Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company
OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed,

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

Corregidor and the Miller's Wife"). The novel by De Alarcon suggested to Hugo Wolf the character and plot of his opera, *Der Corregidor.*

The action of the Ballet was outlined as follows at the time of the London première:

"Over the whole brisk action is the spirit of frivolous comedy of a kind by no means common only to Spain of the eighteenth century. A young miller and his wife are the protagonists, and if their existence be idyllic in theory, it is extraordinarily strenuous in practice—choreographically. But that is only another way of saying that M. Massine and Madame Karsavina, who enact the couple, are hardly ever off the stage, and that both of them work with an energy and exuberance that almost leave one breathless at moments. The miller and his wife between them, however, would scarcely suffice even for a slender ballet plot. So we have as well an amorous Corregidor, or Governor (he wears a three-cornered hat as badge of office), who orders the miller's arrest so that the way may be cleared for a pleasant little flirtation—if nothing more serious—with the captivating wife. Behold the latter fooling him with a seductive dance, and then evading her admirer with such agility that, in his pursuit of her, he tumbles over a bridge into the mill-stream. But, as this is comedy, and not melodrama, the would-be lover experiences nothing worse than a wetting, and the laugh, which is turned against him, is renewed when, having taken off some of his clothes to dry them, and gone to rest on the miller's bed, his presence is discovered by the miller himself, who, in revenge, goes off in the intruder's garments after scratching a message on the wall to the effect that 'Your wife is no less beautiful than mine!' Thereafter a 'gallimaufry of gambols' and—curtain!"

* * *

"The music of *The Three-Cornered Hat,*" wrote the always responsive Edwin Evans, "presents a remarkable unity. Within its own conventions it has much more analogy with a miniature music-drama than with any type of opera. Though one or two dances stand out as summits of interest, the texture is so well-knit that the whole action seems to be a carefully graduated preparation for the joyous conclusion. There are certain characteristic phrases that recur at significant moments, but nothing resembling the literary tyranny of a leit-motif, or any parasitical development. On the other hand, the contrast is sharply defined between the rustic element which predominates, and the official character of the Corregidor himself with his three-cornered headgear. One is remotely reminded of the contrast between King Dodon and the fantastic elements in Rimsky-Korsakoff's 'Coq d'Or,' except that the courtly archaisms of the Corregidor are relatively much less important in the aggregate effect of the music.

"The overture, if one may call it by that name, is a brilliant theatrical inspiration. A typical Andalusian song is heard behind the curtain. It is unaccompanied, but its phrases alternate with rhythmic exclamations of 'Olé,' to the accompaniment of castanets and the clapping of hands. The effect in the theatre is, as it were, to set the scene for the Spanish comedy that is to follow. The essential quality of the music is sharp rhythmic definition, as clear, and, if you like to put it that way, as hard, as the landscape appears in the strong light of the South. There is nothing blurred either by compromise or by that misty sentiment which belongs to the Northern atmosphere. Expressive directness is the virtue of a lucid and luminous score."

Norfolk Rhapsody, No. 1, in E minor.....R. Vaughan Williams

(Born at Down Amprey, England, October 12, 1872.)

Vaughan Williams composed this work in 1905. It was to be the first of three "Norfolk Rhapsodies," based upon folk-songs, the three to constitute a Norfolk Folk-Song Symphony. The first

Whitman's

Luncheon

including Table d'Hote Luncheon 85c

Afternoon Tea

Dinner 5.30 *to* 8.30

including Table d'Hote Dinner $1.25

Candies • Soda

All noted for that distinctive quality which you always associate with

Whitman's

1316 CHESTNUT STREET

Rhapsody (the work on this program) was to form the Introduction and first movement of the Symphony; the second Rhapsody, in D minor, and the third, in G, were to serve for, respectively, the slow movement with Scherzo and the Finale. It is said that the composer was dissatisfied with the two later Rhapsodies.

The principal themes of this First Rhapsody were derived from folk-tunes heard by the composer at Kings Lynn, Norfolk, collected by him there, and contributed to the *Journal of the Folk-Song Society* in 1906. The following are the songs which yielded the thematic material for this Rhapsody: *The Captain's Apprentice* and *A Bold Young Sailor Courted Me; The Basket of Eggs, On Board a '98,* and *Ward the Pirate.*

The first verse of *The Captain's Apprentice* is as follows:

One day this poor boy to me
Was bound apprentice
Because of his being fatherless;
I took him out of St. James' workhouse,
His mother being in deep distress.

A Bold Young Sailor runs thus:

A bold young sailor courted me,
And stole away my liberty;
He stole my heart with my free good will,
I must confess I love him still.

The Basket of Eggs:

Down in Sand Bank two sailors they were walking,
Their pockets were both lined with gold;
And as together they were talking,
A fair maid there they did behold—
With a little basket standing by her
As she sat down to take her ease;
To carry it for her one of them offered,
The answer was, "Sir, if you please!"

On Board a '98 contains eight verses. Here are the first two:

When I was young and scarce eighteen,
I drove a roaring trade;
And many a sly trick I have play'd
With many a pretty maid.

My parents found that would not do;
I soon would spend their store.
So they resolv'd that I should go
On board a Man of War.

The sailor's term of service was long and varied. He served at Trafalgar. His peaceful end came in the Home at Greenwich. The song ends thus:

I've done my duty, served my king,
And now I bless my fate;
But, damme, I'm too old to sing,
I'm nearly ninety-eight.

Ward the Pirate celebrates in eight verses one who is supposed to have been the redoubtable James Ward, described by Philip Gosse as "one of the first English pirates to establish himself on the Barbary Coast in North Africa." The ballad relates the tale of the

Your Favorite Work
is probably among the
Eighty-nine Album Sets
of
COLUMBIA MASTERWORKS*

and with it are many more that you would like to hear at leisure in the comfort and satisfaction of your home. In this world's greatest of musical record libraries are all the beauty, romance, gaiety, pathos and tragedy of the great masters of music from Bach to Ravel—an enchanted world of tone in which every-day troubles are forgotten.

New works are now added *monthly* to this distinguished library.

Latest Columbia Masterworks Issues

GRIEG

MASTERWORKS SET NO. 98

CONCERTO in A MINOR, Op. 16; for Pianoforte and Orchestra. By IGNAZ FRIEDMAN, with Orchestra Conducted by Philippe Gaubert. In Eight Parts, on Four Twelve-Inch Records, with Album, $6.00.

LISZT

MASTERWORKS SET NO. 99*

CONCERT No. 2, in A MAJOR; for Pianoforte and Orchestra. By JOSEPH PEMBAUR, with Orchestra Conducted by Dr. Weissmann. In Six Parts, on Three Twelve-Inch Records, with Album, $4.50.

*Offered for sale in U. S. A. and Canada only.

Ask for Columbia Masterworks Catalog

"Magic Columbia *Notes"*

H. ROYER SMITH COMPANY
10th & Walnut Streets

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.,
11th and Market Streets

B. B. TODD
1306 Arch Street

C. J. HEPPE & SON
1117-19 Chestnut Street

WILRATH, INC.,
J. R. Wilson, President
212-214 S. 17th Street

COLUMBIA
"NEW PROCESS" RECORDS

REG. U. S. PAT. OFF.

Viva-tonal Recording — The Records without Scratch

*Reg. U. S. Pat. Off.

pirate's engagement with the man-of-war *Rainbow*. This is the opening stanza:

> Come, all you gallant seamen bold, all you that march to drum,
> Let's go out and look for Captain Ward, for on the sea he roams;
> He is the biggest robber that ever you did hear,
> There's not been such a robber found for above this hundred year.

* * *

Mr. H. C. Colles has remarked of the *Norfolk Rhapsodies* that they "take their thematic material from some of the finest of the folk-tunes gathered by Vaughan Williams; but whereas in many essays of a similar kind by his contemporaries the tunes have the character of quotations amongst more or less extraneous matter, in Vaughan Williams' Rhapsodies the idiom of the tunes chosen permeates the whole melodic outline, and decides the harmonic structure. . . . His creative power seems to have been set free by his converse with the folk-singer."

Mr. Goossens has said of the First Rhapsody that it "opens in a quiet, reflective mood [*Adagio,* 3-4], evocative of the English countryside, and soon a beautiful melody emerges, played by solo viola with a delicate string accompaniment. This is followed by a further presentation of two more folk tunes, leading to a climax, after which the mood changes and a sprightly tune (*The Captain's Apprentice*) is heard, given out by bassoons [*Allegro vivace,* 2-4]. After some contrapuntal treatment of this theme the gay character of the piece gives way to the somewhat wistful mood of the opening and the work concludes as it began, in the peaceful reflective mood of the opening bars—a picture of the quiet melancholy of the Norfolk plains."

Prelude to "Die Meistersinger".....Richard Wagner

(Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883.)

In February, 1862, Wagner settled at Biebrich, in "a couple of nice rooms, magnificently situated on the brink of the Rhine." On March 12, he wrote Mathilde Wesendonck that he hoped to start work on the following day:

> I am thoroughly settled here now, have two chambers hired for a year, the pianoforte, bookcase, renowned divan, the three Roman engravings and the old Nibelungen print. . . . The site is extraordinarily lovely. . . . A beautiful, quite spacious garden; the birds in the duke's park keep up a contest of song with those on the island opposite; the nightingales are numberless, they say, and positively deafening in their season. So here will I await my Mastersinger destiny.

* * *

The fair season of the year [he tells us in his autobiography] was now approaching, and I was once more seized with a desire for work. As from the balcony of my flat, in a sunset of great splendor, I gazed upon the magnificent spectacle of "Golden" Mayence, with the majestic Rhine pouring along

I. MILLER

INSTITUTION INTERNATIONALE

The Charm of Color!

Whether one chooses this slipper in paisley brocades of rainbow coloring, or in lustrous satins that may be tinted to *exactly* match one's gown, the effect is equally charming!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

its outskirts in a glory of light, the Prelude to my "Meistersinger" again suddenly made its presence closely and distinctly felt in my soul. Once before had I seen it rise before me out of a lake of sorrow, like some distant mirage. I wrote down the Prelude exactly as it appears today in the score, containing the clear outlines of the leading themes of the whole drama. I proceeded at once to continue the composition, intending to allow the remaining scenes to follow in due succession.

Later in the same year (May 22), Wagner wrote to Mathilde: "It has become clear to me that this work (the music of the opera as a whole) will be my most consummate masterpiece." It was not the first time he had thought that about a work upon which he was engaged. Perhaps in this case he was right. It is hard to differ with him as you listen to the wondrous score, with its Shakespearean abundance, its Shakespearean blend of humor and loveliness, the warmth and depth of its humanity, the sweet mellowness of its spirit, its incredible recapturing of the hue and fragrance of a vanished day, its perfect veracity and transcendent art.

* * *

What makes *Die Meistersinger* so vital and wonderful a thing, one fancies, is the completeness with which it illustrates the ability of first-rate creative minds to give a universal implication and significance to the localized and the particular. The miracle that Wagner achieves in *Die Meistersinger* is at the opposite pole from that contrary miracle which he achieves in *Tristan,* for example.

In *Tristan* he works inward from the generalized to the particular: he takes the vast and immemorial patterns of desire and grief, sorrow and despair and ecstasy, and makes them personal and intimate to ourselves, so that this elemental and timeless world of love and death becomes for us the familiar meeting place of little lives. Viewing his *Tristan,* Wagner might have said, with Maturin, "emotions are my events"; and he has made them our events.

In *Die Meistersinger,* he shows us that opposite miracle of transcendent art; he shows us how, at the releasing touch of an imagination universal in sympathy and scope, the particular becomes the generalized; the parish becomes the world.

"My real self," he wrote Mathilde Wesendonck from Paris as he worked upon the score, "is roaming the streets of Nuremberg and mixing with somewhat blunt, square-cornered folk." . . . "I think I can count," he says elsewhere of *Die Meistersinger,* "upon having struck the most characteristic chord of German life." In sixteenth-century Nuremberg he had walked and slept and dreamt indeed! Was ever a work of art more deeply tinctured with the particular? Was ever an opera more undeviatingly parochial, indeed, than this living re-creation of mediæval Nuremberg, "with its thousand gable-ends, its ancient customs, its processions of the guilds and crafts, its watchman with his horn and lantern, calling the hour, its freshness and quaint loveliness by day and its sweetness on soft summer nights"?

* * *

The Blum Store

chestnut at thirteenth

again, we say ensembles

you know their story—how we were first to sponsor them last year—how we are first with the newest interpretations, this year.

tweed with appliqued crepe-lining to match the appliqued crepe blouse 59.75

By what magic of transmutation has this vanished world, this vanished life, been made to seem so near and so accessible to us of a twentieth-century new world, alien and new and harshly bright? Why do the watchman with his horn, the gabled, moonlit houses, the old and narrow streets, the roistering apprentices, the thronging, processional guilds, fit so gratefully into the patterns of our delighted minds as we sit before this magically recaptured world?

Is it because, for all the individualized and concrete limning of characters and scenes, the rich, exact veracity of the portraiture that makes *Die Meistersinger* so amazing an achievement, Wagner could not, even here, overcome his propensity for trafficking in everlasting things? Writing to Otto Wesendonck during the composition of *Die Meistersinger,* and referring to the character of Pogner, Wagner declared: "I really feel that I have built a monument to a friend in the love with which I have handled this part." But indeed he is constantly memorializing throughout *Die Meistersinger.* Pogner, and Hans Sachs, and Eva, and Walther, and Beckmesser, are all, at bottom, prototypes, warm and living symbolizations. In their habits walk Abundance and Generosity and Benignity and Romantic Youth and Malice (since there must be a villain, even if he be only an absurd one, in even the loveliest of fables).

* * *

"It is really wonderful work," he wrote with disarming candor to Mathilde. "One must oneself have been in Paradise in order to find one's way to the heart of such a subject." It is among the truest of his sayings. Only from the stilled depths of a richly compassionate and tranquilized understanding could such music as the greater pages of *Die Meistersinger* have issued—music solacing, alembicated, spiritualized.

THE PENSION FUND OF THE PHILADELPHIA ORCHESTRA

A considerable amount is added annually to this Fund through the generosity of subscribers who, when unable to use their tickets, turn them in to the management to be sold for this very worthy cause. Such tickets should be sent or mailed, as early as possible, to the Manager, 809 Packard Building, Philadelphia, Pa., in an envelope marked "Pension Fund Tickets." If, because of insufficient time, it is impracticable to send the tickets, the location, section, row and number may be telephoned to the office, RITtenhouse 5470, or on Saturdays, because of the half-holiday, between 7.00 and 7.30 o'clock, on the evening of the concert to the Academy of Music, SPRuce 9839, in which case substitute tickets will be issued and sold.

THE PHILADELPHIA ORCHESTRA ASSOCIATION

Beyond The Routine Of Trust Work

Over and above the unusual degree of financial protection afforded by our $23,000,000 Capital, Surplus and Undivided Profits, there is the equally important work of *personal* protection in which our trust officers are long experienced.

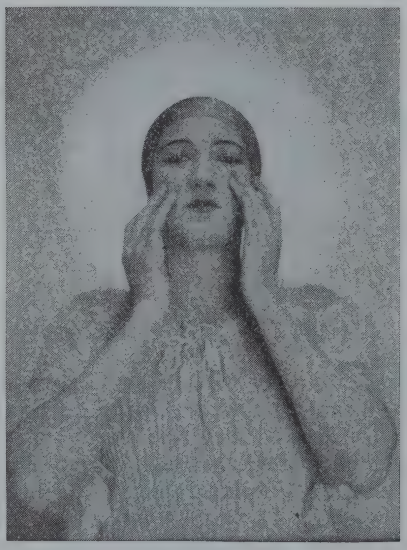
In dealing with many hundreds of beneficiaries, they have shown the same active interest in the educational, moral and physical development of young people that the creators of the trusts would have shown.

We will welcome an inquiry from you regarding our methods of trust protection.

The
Real Estate-Land Title & Trust Company
WORLD'S OLDEST TITLE COMPANY

Main Office:
Broad—Chestnut
—Sansom

Downtown Office:
517 Chestnut
Street



When you use Elizabeth Arden's Preparations according to the methods carefully evolved by Miss Arden herself, the health and clear beauty of your skin are as assured as if you were working under Miss Arden's personal supervision.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for appointment
RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*
673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
March 1
At Two-Thirty

Next Week's Program

Saturday
March 2
At Eight-Twenty

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*
EUGENE GOOSSENS, *Guest Conductor*

BERLIOZ — Overture, "Benvenuto Cellini"

BRAHMS — Symphony No. 4, in E minor

I. Allegro non assai
II. Andante moderato
III. Presto giocoso
IV. Allegro energico e patetico

LORD BERNERS — Suite, "The Triumph of Neptune"

RIMSKY-KORSAKOW — Slow Movement from Sinfonietta on Russian Themes

BALAKIREW — Oriental Fantasy, "Islamey"

This program will end approximately at 4.05 P. M. on Friday and at 10.00 P. M. on Saturday

---

NOTICE

The doors of the auditorium will be closed at the beginning of the concert and will not be opened for admission to latecomers until the regular intermission, after which the doors will again be closed until the end of the concert.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY *Afternoons at 2.30*	SATURDAY *Evenings at 8.15*	MONDAY *Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 24 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Feb. 4	OSSIP GABRILOWITSCH
Feb. 1-2	BERNARDINO MOLINARI
Feb. 8-9	ARTUR RODZINSKI
Feb. 15-16-18	ALEXANDER SMALLENS
Feb. 22-23 to March 1-2	EUGENE GOOSSENS
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS *

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Ossip Gabrilowitsch, Pianist

January 18-19
Abram Chasins, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.45, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

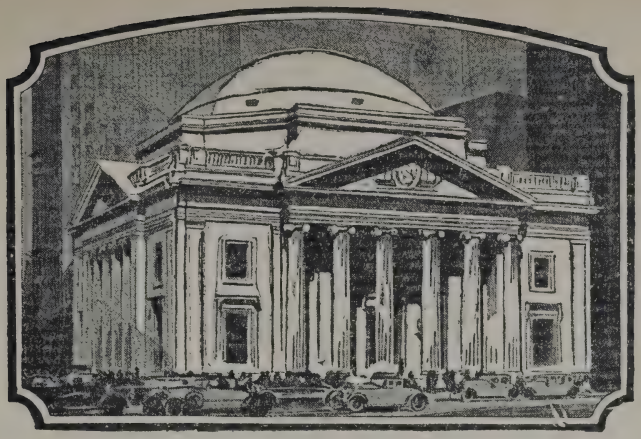
WASHINGTON (Auditorium) —Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.



Chartered 1836

A Suggestion to Those Who May Have Profited by the Present State of the Market

We cite the following experience as an example of commendable prudence:

A man, whose principal business was trading in securities for a number of years was highly successful. Early in his career he placed a share of his profits with a Trust Company under a Living Trust, naming his wife beneficiary. From time to time he added to this fund from subsequent profits.

In the depression of the market following the War, his fortune was wiped out, *with the exception of this trust fund.*

Today, this man and his wife are living comfortably on the income from this Living Trust, which after their death will be continued for their children.

* * *

Many foresighted business men use the Living Trust as a means of assuring protection to their families against possible financial reverses.

Further information on the uses and advantages of the Living Trust will be sent on request

GIRARD TRUST COMPANY

BROAD AND CHESTNUT STREETS · · PHILADELPHIA

J. E. CALDWELL & CO.

CHESTNUT STREET AT JUNIPER

Critically Selected

Caldwell Diamonds

Each individual gem, whether large or small, is subjected to the most rigid examination by the experts of this house. To be accepted, it must conform to the highest standards of quality, beauty and brilliance.

JEWELRY · SILVERWARE · WATCHES · STATIONERY

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
MARCH 1-2

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY
1617 SPRUCE STREET
Frederick Hahn, *President-Director*

Fifty-nine years of continued success in training musicians

The OSTROVSKY SYSTEM of Hand Development is highly recommended for fitting the hand of the Pianist, Violinists or 'Cellist for its task—removing faults, improving and reconstructing technique and tone—a short cut to the achievement of artistic playing.

FOR PARTICULARS, CONSULT REGISTRAR

Pupils may register at any time **Early enrollment desirable**

Telephone: Pennypacker 5053

BRANCHES:

West Philadelphia, 5132 Spruce Street — Germantown, 30 East Walnut Lane
Tioga, 1622 West Westmoreland Street — Glenside, Pa., 246 Cliveden Avenue
Columbia, Pa., 743 Locust Street

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
206 So. Camac Street
Lamp Shades
Old Prints *Waste Baskets*
SPECIAL ORDER SERVICE

---and books?
emma feldman
book & art shop
1232 locust street

Employers Favor College Graduates

The trend in modern business is to employ college graduates. They are better fitted for paying positions than men who had only a high school education. Parents cannot make any other investment for their sons that will bring such rich returns. We have three plans for assuring, without burden to you, that your infant son shall have a college education. *Send for booklet, "College Education Made Sure."*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square Founded 1847 Philadelphia, Pa.

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

PEARLS

DIAMONDS

EMERALDS

RUBIES

SAPPHIRES

A most extraordinary assemblage of the finest Jewels—mounted in Platinum.

The magnificence of the Polished Girdle Diamond causes it to be chosen as the Diamond for

THE ENGAGEMENT RING

—their cost is no greater than Diamonds of ordinary cutting.

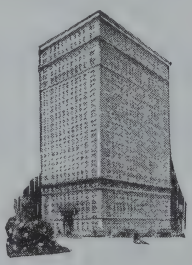
The Barclay

RITTENHOUSE SQUARE EAST

HARRY TAIT, Managing Director

The "New" City Home

WHEN you say "cooperative apartment" you are naming the new type of American home which is displacing the expensive and troublesome city house, and the rented apartment or glorified "flat". A bold step forward in home owning, its wide spreading acceptance by American leaders in finance, the law, and the professions generally, indicates the social soundness of the cooperative plan, the safety of its investment aspect, the convenience of operation, its economy. It answers the desire for individual ownership —with the annoying details of operation under the direction of an experienced manager at a cost much less than any one owner could achieve.



The Barclay fulfills all the essential requirements of the cooperative plan, as worked out in nearly 150 similar projects in large cities and is under the same planning and selling direction which has proved so successful in many of New York's best known cooperatives.

This beautiful and ideally located twenty-one story building is exceedingly well planned to provide for every requirement of a fashionable town residence. Eleven and eight room housekeeping apartments of distinctive plan have complete provision for every modern home convenience. The two and three room non-housekeeping apartments have serving pantries and refrigeration. Larger suites can be arranged if desired. Restaurant and private dining rooms, together with maid and valet service, furnish features of an exclusive residential hotel.

All apartments are to be sold on the 100% cooperative ownership plan.

For information apply to Your Own Broker or

the Selling Agent

BROWN, WHEELOCK: HARRIS, VOUGHT & CO., INC.

1722 RITTENHOUSE STREET . PHILADELPHIA, PA.

A book describing all the types of apartments and the services offered will be sent you on application to the Selling Agent, or your own broker

Architect: J. E. R. CARPENTER *Builder:* UNITED ENGINEERS & CONSTRUCTORS INC.

A Recital of Piano Music

by

PEARL BOYLE & GEORGE BOYLE

Monday, March 11, 1929 at 8.15 P. M.

ACADEMY OF MUSIC FOYER

* * *

PROGRAM

1. Fantasia and Fugue in A minor ..... Bach-Bauer
   Andante and Variations ..... Schumann

   For Two Pianos

2. Kreisleriana Nos. 1 and 4 ..... Schumann
   Ballade in F major. Op. 38 ..... Chopin

   Mrs. Boyle

3. Legend
   Obsession (Basso astinato)
   Caprice
   Mnasadika's Lullaby
   Mardi Gras

   First Performance — George Boyle

   Mr. Boyle

4. Danseuses de Delphes
   Les Collines d'Anacapri
   La Danse de Puck — Debussy
   Tarantella ..... Liszt

   Mrs. Boyle

CONCERT DIRECTION—HELEN PULASKI INNES

STEINWAY PIANOS

SCALE OF PRICES

First Ten Rows	$2.00
Remainder	1.50

Public Sale at Heppe's, 1119 Chestnut Street

DUNNING SYSTEM OF IMPROVED MUSIC STUDY
Carre Louise Dunning, Originator
8 West 40th St., New York City
834 South Plymouth Blvd., Los Angeles, Calif.

The Greatest Musical Event in New York City in the past several decades was the playing of a ten-year old Dunning pupil with the New York Philharmonic Orchestra, March 20, 1926. The child had only studied one year and eight months. She played Le Carnaval des Animanx, by Saint-Saens. The piece is twenty-three pages long; she memorized it in three weeks. If you have any plan for teaching that can bring such results in that length of time, then you do not need the Dunning System. If you have not, then you do. Members of these prominent families have had the benefit of the Dunning System: Astors, Vanderbilt, J. Innesley Blair, George F. Baker, Duchess of Torlonia, Bradley Martin, Sir Edgar Guest, J. Pierpont Morgan, Roland Harriman, Gloria Caruso, F. W. Woolworth.

Faculty of Normal Teachers' Classes Held in These Cities

Katharine M. Arnold.....93 Madison St., Tiffin, Ohio
Allie E. Barcus.....4619 Broadway, Chicago, Ill.
Elizette R. Barlow.....Box 1244, St. Petersburg, Fla.
Catherine G. Bird.....658 Collingwood Ave., Detroit, Mich.
Grace A. Bryant.....201 10th Ave., N., Twin Falls, Idaho
Mrs. Jean Warren Carrick.....160 E. 68th St., Portland, Ore.
Dora A. Chase.....345 Clinton Ave., Brooklyn, N. Y.
Adda C. Eddy.....2643 Highland Ave., Cincinnati, Ohio
Beatrice S. Eikel.....Kidd-Key College, Sherman, Texas
Ida Gardner.....17 E. 6th St., Tulsa, Okla.
Gladys M. Glenn.....1217 Bowie St., Amarillo, Texas
Florence E. Grasle.....Michigan State Institute of Music, Lansing, Mich.
Harriet Bacon MacDonald.....13434 Detroit Ave., Cleveland, Ohio
Kate Dell Marden.....61 N. 16th St., Portland, Ore.
Mrs. W. P. Mason.....10250 S. Wood St., Chicago, Ill.
Laud G. Phippen.....3435 Asbury Ave., Dallas, Texas
Ellie I. Prince.....4106 Forest Hill Ave., Richmond, Va.
Virginia Ryan.....1070 Madison Ave., New York City
Stella H. Seymour.....1419 S. St. Mary's St., San Antonio, Texas
Gertrude Thompson.....508 W. Coal St., Albuquerque, N. M.
Isobel M. Tone.....626 Catalina St., Los Angeles, Calif.
Mrs. H. R. Watkins.....124 E. 11th St., Oklahoma City, Okla.

Philadelphia Civic Opera Company

ACADEMY OF MUSIC
1928—SIXTH SEASON—1929

Thursday Evening, March 7, 1929

AT 8.15 O'CLOCK

MADAME BUTTERFLY—*Puccini*

In English

Cio Cio San.....Helen Stanley
Susuki.....Marie Stone Langston
Kate Pinkerton.....Ruth Cornett
B. F. Pinkerton.....Paul Althouse
U. S. Consul Sharpless.....Nelson Eddy
Goro.....Albert Mahler
Yamadori.....Clarence Reinert
Bonzo.....Ralph Jusko
Commissioner.....Sheldon Walker

ALEXANDER SMALLENS, *Conductor*
KARL T. T. SCHROEDER, *Stage Director*
Costumes and scenery furnished by the
Consolidated Theatrical Costume Company of New York City
Fifty-five members of the Philadelphia Orchestra
All Philadelphia Chorus—Eighty Members
PRICES, 50 Cents to $4.00

Tickets on sale at Heppe's, 1119 Chestnut St. and 1112 Packard Building

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS

PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Twenty-Second Pair of Concerts

with Analytical Notes by

LAWRENCE GILMAN

FRIDAY AFTERNOON
MARCH 1, at 2.30

SATURDAY EVENING
MARCH 2, at 8.20

1928-1929

NAN DUSKIN'S OWN STORE

ensembles . . . with jaunty short coats or longer ones cut on slim lines . . . 69.50 to 200.00

126 So Eighteenth St
COR SANSOM

Decorate with Artistic Lighting Equipment

Quaint
Lighting Fixtures & Lamps

THE
HORN & BRANNEN MFG CO.
Retail Sales Room
427-433 N. Broad Street

a Special Invitation *from* Helena Rubinstein

Soon your beauty will face the most trying season of the year. It is essential that you begin *now* to protect your skin against the cold winds that bring crow's-feet . . wrinkles . . dry skin . . dry lips.

You who are in earnest about the care of your beauty, are most welcome to visit the Salons for a complete diagnosis and detailed advice on the home care of your skin and the art of make-up. There is no charge for this service.

And should you care to start your beauty regimen with a professional treatment the Valaze technique will prove a revelation to you.

For appointment telephone Pennypacker 2028

Helena Rubinstein
PARIS LONDON
254 S. 16th St., Philadelphia

For the harmonious perfection of your Beauty's emsemble, come to the Salons de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Solicitor
WILLIAM CURTIS BOK

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

EDNA PHILLIPS, *in charge of Harp Department*

VIOLIN • HARMONY • COUNTERPOINT • COMPOSITION

WM. F. HAPPICH

1520 Chestnut Street

ALFRED SEYDEN — *Violinist*

Studio: 508 Presser Building

Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman, *Managing Director*

216 SOUTH 20th STREET

Locust 1877

G. RUSSELL STRAUSS

TEACHER of SINGING

BARYTONE

1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART

BEN STAD, Director

44th at Chestnut Street
EVERGREEN 3959

THE STERNBERG SCHOOL OF MUSIC

Constantin von Sternberg, *Founder*

Rittenhouse 3634 — *Thirty-ninth Season* — 30 South 21st Street

Rittenhouse School of Music

265 South Nineteenth Street

Hermione Montanye, Director

SUTOR SCHOOL of Music

Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Both Studios are equipped with a Visuola.

WINIFRED ATKINSON

PIANIST

1716 Chestnut St. — Locust 4980

Faculty: The Philadelphia Conservatory

La Bottega Mediterranea

334 Allen's Lane, Mount Airy
One block west of Allen's Lane Station

European and North African hand-tooled leather, pottery, brass, linens, jewelry, antique furniture.

ELSA and DOROTHY McCAUSLAN

Bell Phone, Spruce 6405

MISS PINAUD

Specialists in Electrolysis

Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only
712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

Candle Cottage Antiques

A. I. R. MacCain

338 ALLEN LANE

Mt. Airy — Philadelphia

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President,* 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President,* 811 Packard Building
Mrs. Charles W. Henry, *Vice-President,* Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary,* Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary,* 2116 Pine Street
Mrs. George Henderson, *Treasurer,* 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John A. Brown, Jr.
Mrs. John Cadwalader
Mrs. Cyrus H. K. Curtis
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Miss Caroline Sinkler
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. Grahame Wood

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President,* Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President,* 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President,* School Lane, Germantown
Miss Rossmassler, *Recording Secretary,* Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.,* 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer,* Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

Philadelphia Chamber String Simfonietta

FABIEN SEVITZKY, *Conductor*

THIRD SUBSCRIPTION CONCERT

Wednesday Evening, March 13, at 8.30

Ballroom Bellevue-Stratford

TICKETS ON SALE AT HEPPE'S (GEORGE T. HALY),
1119 Chestnut Street

CONCERT MANAGEMENT ARTHUR JUDSON

Steinway Hall
New York

Packard Building
Philadelphia

STEINWAY PIANO

VICTOR RECORDS

ZOFIA NAIMSKA

Concert Pianist and Teacher

Opened her Studios in
PHILADELPHIA AND NEW YORK
Four Years with Leschetizky

"Not only an excellent pianist but most capable by reason of her talent and musical intelligence to teach her art with the greatest success." —*(Signed) Prof. Th. Leschetizky*

"A really high class artist. Eminently qualified to teach."
—*I. I. Paderewski*

Write or Phone to:

Farr Rucker, 2022 Walnut St., Philadelphia — Tel. Spruce 5056
Z. Naimska, 445 Riverside Drive, N. Y. City, — Tel. 7669 Cathedral

Green Parrot Tea Room

314 South Smedley Street
Between 16th & 17th—Spruce & Pine
LUNCHEONS TEAS DINNERS
Bell Phone, Pennypacker 6620

THE PEASANT SHOP

cordially invites you to visit
its New Quarters
119 South 19th Street

NEETER-BAREND CO.

Dealers in

Highgrade String Instruments and Bows

804 Pine Street, Philadelphia, Pa.
Phone Walnut 4627

432-83rd Street, Brooklyn, N. Y.
Phone Shore Rd. 1577

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Charles P. Blinn
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllys K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Miss Anna Katharine Stimson
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

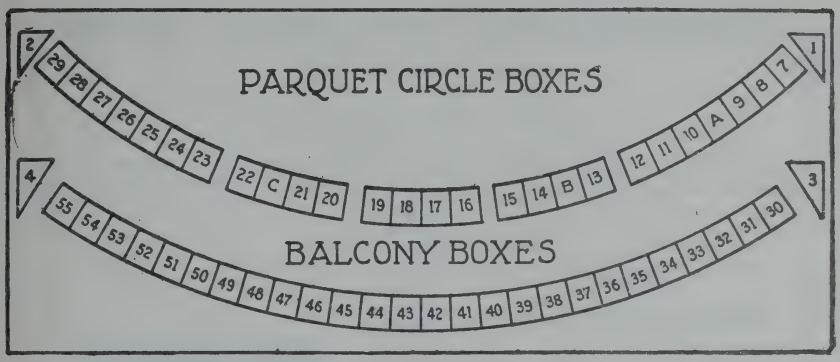
Directors

Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirz

Important Gowns for
Fashionable Festivities

HOUSE *of* WENGER
1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

Philharmonic-Symphony Society
OF NEW YORK

ARTURO TOSCANINI, *Conductor*

Fifth
Subscription Concert

Monday Evening
MARCH 4
at 8.15 o'clock

Academy of Music

PROGRAM

MOZART	Symphony in D major (Koechel 385)
RESPIGHI	Festa Romana
DEBUSSY	"Iberia"
WAGNER	Overture, "Tannhäuser

The Steinway is the Official Piano of the Philharmonic-Symphony Society

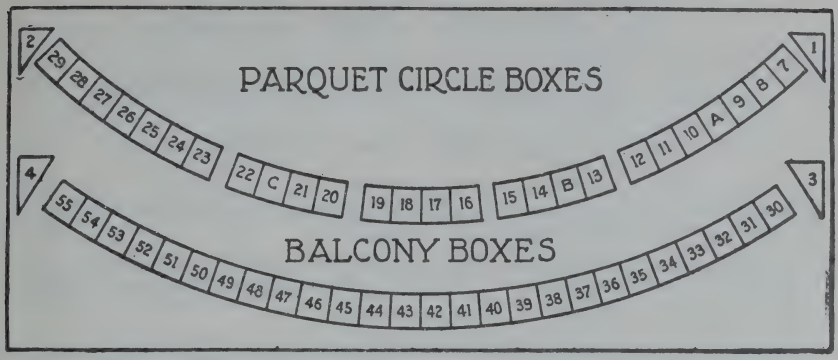
Tickets at Heppe's (George T. Haly), 1119 Chestnut St.

CONCERT MANAGEMENT ARTHUR JUDSON

Packard Building
Philadelphia

Steinway Hall
New York

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Thos. Raeburn White
19 Mr. Edward W. Bok
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mr. & Mrs. Leander C. Claflin
Mr. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

A Smart Fur Coat to Finish the Season

At Our Regular Moderate Prices

With several months of cold weather yet to come, the smart woman turns to an extra coat of fur to add interest to her wardrobe.

For her, and for the woman who has postponed purchasing a coat this year, the group now remaining offers an excellent opportunity for the selection of a fine coat or wrap.

These coats are not advertised at a reduction because this establishment is opposed to the policy of marking up prices during the busy season so that they can be sold at drastic cuts during the late Winter and early Spring.

Ferber fur prices are always fair. These coats offered are fairly priced.

Jacques Ferber
Furs

1708 WALNUT STREET

Pauline Herman
IMPORTER

WALNUT AT 19TH RITTENHOUSE PLAZA

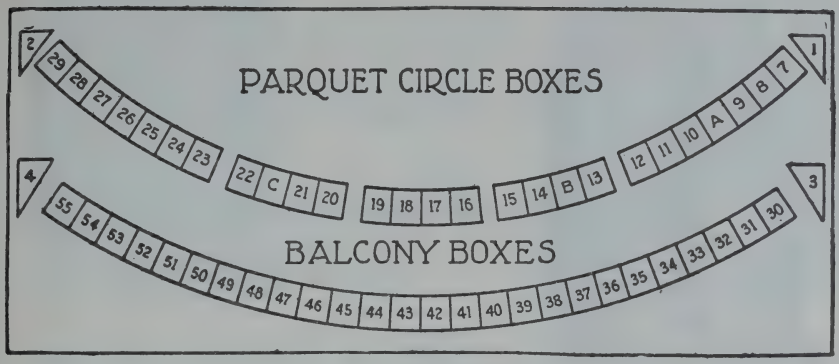
Now Showing

HATS

for the

Winter Resort Season

The List of Box Holders for 1928-1929



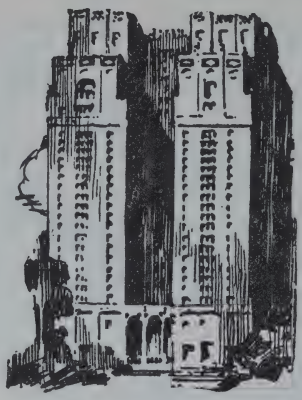
MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory



LIVE in the heart of Philadelphia and still be far away from the noise of traffic—city dust and inconveniences. You can do that very thing in the modern twenty-two story

Rittenhouse-Plaza
APARTMENTS

N. W. Cor. Walnut and 19th Streets

Inspect our beautiful display apartments—with central refrigeration—incinerators—and every last-minute convenience and refinement

Six rooms—3 baths Eight rooms—4 baths

Our representative on premises
MASTBAUM BROTHERS & FLEISHER
1424 S. Penn Square

Mitchell Fletcher Co.
Park Farm Pickle Combination
Special Value
PHILADELPHIA—WAYNE—ATLANTIC CITY

SHUT-IN-SHOP
SHUT-IN-CRAFT
Initials Embroidered
Jigsaw Puzzles Cards
35 South 19th Street

Rittenhouse 4985
OTTO KELLER
Own Make Ice Cream
. . Cakes, Pastry and Candy . .
218 South 20th Street
Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE
We Deliver Anywhere
Penn Athletic Club
LOCUST AT EIGHTEENTH ST.
Philadelphia, Pa.
Telegraph Delivery Service
Bell, Pennypacker 1411

CAMPBELL-HICKIE
Negligees *Lingerie*
S. E. Cor. 17th and Walnut Sts.
Philadelphia

LEOPOLD STOKOWSKI
Conductor

Orchestra Personnel *for* 1928-1929

EUGENE GOOSSENS
Guest Conductor

First Violins

Mischa Mischakoff
Concertmaster
Alfred Lorenz
Luigi Ferrara
Alexander J. Thiede
Alexander Zenker
Harry Aleinikoff
Dayton M. Henry
Israel Siekierka
Jacob Simkin
Yasha Kayaloff
Alexander Hilsberg
Grisha Monasevitch
Henry Schmidt
George Beimel
Kalman Smit
Joel Belov
Arthur B. Lipkin
Marius Thor

Second Violins

David Dubinsky
Irving Bancroft
John W. Molloy
A. Gorodetzky
David Cohen
Louis Fishzohn
Matthew J. Mueller
Domenico Bove
J. Savitt
M. Roth
Emil Kresse
S. Dabrowski
Schima Kaufman
Max Zalstein
Louis Gesensway
Andre Callot
David Madison
Louis Gabowitz

Violas

Samuel Lifschey
Sam Rosen
Henry J. Michaux
Amedee Vergnaud
David Epstein
Gustave A. Loeben
Maurice Kaplan
Edward Murray
Philip Neeter
Rudolph Engel
Gordon Kahn
Wm. S. Greenberg
Alexander Gray
Tibor Serly

Violoncellos

Willem van den Burg
William A. Schmidt
Isadore Gusikoff
B. Gusikoff
Milton Prinz
Adrian Siegel
Daniel Saidenberg
Sam Belenko
J. Sterin
John Gray
Morris Lewin
Karl Zeise

Basses

Anton Torello
A. Hase
Fabien Koussewitzky
Heinrich Wiemann
Vincent Lazzaro, Jr.
Max Strassenberger
Matyas Pauli
Louis Boehse
Mario Garaffoni
S. Siani

Harps

Vincent Fanelli, Jr.
F. Nicoletta

Flutes

W. M. Kincaid
Joseph La Monaca
John A. Fischer
Hans Schlegel

Oboes

Marcel Tabuteau
Edward Raho
Marcel J. Dandois
Louis Di Fulvio

Clarinets

Daniel Bonade
Lucien Cailliet
Paul Alemann
Jules J. Serpentini
Jules Cocozza
Louis Morris

Bassoons

Walter Guetter
John Fisnar
F. Del Negro
Herman Mueller

Horns

Anton Horner
Joseph Horner
Otto Henneberg
Albert Riese
Clarence Mayer
George Wardle
Alfred Zoellner
William Koch

Trumpets

Sol. Cohen
Sigmund Hering
Harold W. Rehrig
Rudolph Engel

Trombones

Gardell Simons
Paul P. Lotz
C. E. Gerhard
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

Philip A. Donatelli
Heinrich Wiemann

Tympani

Oscar Schwar
Emil Kresse

Battery

Benjamin Podemski
James Valerio

Celesta

Gustave A. Loeben

Euphonium

Heinrich Wiemann
Chas. A. Norato

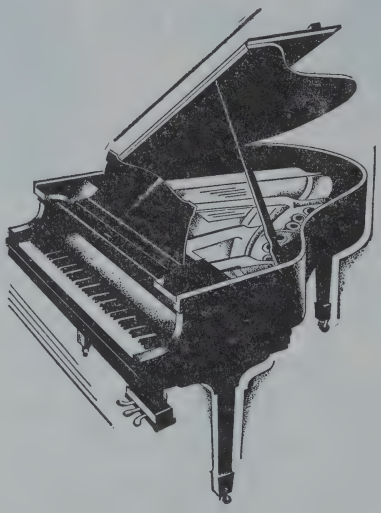
Librarian

Marshall Betz

Orchestra Manager

David Dubinsky

THERE'S A CORNER IN YOUR LIVING-ROOM WAITING FOR A STEINWAY



ALMOST everyone's dream of the home he'd like to own includes a fine piano. And in almost every case that piano is a Steinway. . . . For there is something in the dignity, the prestige and beauty of this great instrument which lends a final touch of distinction to any interior.

For every home there is a suitable Steinway model. The prices vary according to the size. But there is never any variation in quality. Each is a true Steinway, with the pure and lovely tone, the power and flexibility which have made it, for seventy-five years, the favorite instrument of the foremost artists and composers.

You can have a Steinway in your living-room *now* by making a 10% first payment—and the balance will be extended over a period of two years! . . . Select *your* instrument today.

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, *and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.*

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

TWENTY-SECOND PAIR

Friday Afternoon
March 1

Saturday Evening
March 2

1929

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, Conductor
EUGENE GOOSSENS, Guest Conductor

BRAHMS — Symphony No. 4, in E minor

I. Allegro non assai
II. Andante moderato
III. Presto giocoso
IV. Allegro energico e patetico

INTERMISSION

LORD BERNERS — Suite from "The Triumph of Neptune"

I. (a) Prelude (*Allegro giocoso*)
(b) London Bridge (*Allegro giocoso*)
(c) Schottische (*Allegro moderato*)
II. Cloudland (*Andante non troppo*)
III. (a) Farewell (*Scherzo: Allegro*)
(b) The Frozen Forest (*Adagio*)
IV. Hornpipe: Entr'acte (*Allegro con brio*)

RIMSKY-KORSAKOW — Slow Movement from Sinfonietta on Russian Themes

BALAKIREW — Oriental Fantasy, "Islamey"

The Steinway is the Official Piano of The Philadelphia Orchestra

The man who is a bon vivant by nature can no more endure an indifferently good coat than he can an indifferently good dinner. His preference or his pocket-book may limit the size of his wardrobe, but each garment must be a tailoring master-work.

Probably nine out of ten prominent Philadelphians who are noted for the distinction of their dress, are patrons of ours.

New Spring and Summer materials, the finest of their class, have arrived from England and Scotland and are ready to show.

HUGHES & MÜLLER

Established in 1848 at 338 High Street

1527 WALNUT STREET

PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building

S. E. Corner 15th and Chestnut Street

Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited.
Certificates of Deposit Issued. Trusts of All Kind Executed.
Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Symphony No. 4, in E minor, Op. 98.....Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was over fifty when he wrote his Fourth Symphony, and at the time of its composition he was steeping himself in the tragedies of Sophocles—a bad diet for the middle-aged. Kalbeck sees in the E minor Symphony a reflection of downcast hours induced by the melancholy of antique tragedy. He views this Symphony as a commentary upon our sorrowful mundane pageant. The Finale moves him to quote from a woeful Chorus in *Oedipus Coloneus*.

Brahms, the social apparition, the outward and visible man—the "corpulent little gentleman," with the full beard and "the very odd mustache, fiery red on one side and grey on the other," the voice "unusually high and clear," and sounding "as if it were cracked"; Brahms, red-faced and ill at ease in the evening dress which he hated to wear; Brahms, the lover of sauerkraut and Caporal cigarettes (50 pfg. size), the player of pranks, impulsive, boorish, gloriously rude—it is hard to picture this unromantic figure as a kind of musical Senancour, if one persists in demanding obvious advertisements of the brooding human soul. But only the incurably naïve, of course, expect to see the artist externalized in the man; and Brahms of the prickly shell was inwardly, on the whole, an artist who felt profoundly and tenderly the tragedy of human pain—even though he is often in his music gay, serene, content.

* * *

Yet there seems little reason to distort the frequent gravity and the soberly compassionate melancholy of Brahms the tone-poet into a fundamental depression; and to exhibit the Fourth Symphony as an exercise in pessimism is to show it in a misleading light. Dejection is hardly its fundamental note. Much of the first movement sounds (in Reimann's phrase) "ballad-like,"—in the bardic, old-world sense. Those "cries of pain" which Reimann heard in it are not very piercing to modern ears. In the beautiful Andante, with its haunting coda, there seems to be no emotion more tragical than a dark-hued, romantic melancholy. The Scherzo, with its boisterous vigor and its contrasting vein of delicately sportive humor and lyric tenderness, is of course anything but somber; and the great Finale, despite its passionate earnestness and its occasional solemnity, seems infinitely remote from the mood of Sophoclean tragedy.

* * *

The MOUNTAIN COMES to MOHAMMED

YEARS ago, when recording was in its infancy, great symphony orchestras and their conductors left their native cities on periodical *hegiras* to Camden. There they huddled in awkward positions about the horn of the recording apparatus. The result: the old acoustically recorded Red Seal Victor Records, which you considered very wonderful things indeed. And so they were. But they had no magical powers. They could not give you more than was put into them. And the engineering knowledge of that time limited what could be put in them. Now all this has changed. These orchestras do not come to Camden to the recording engineers of the Victor Company. Instead—the engineers and the recording apparatus go to them. . . . Go right into the very music hall in which they are accustomed to perform. They set up the apparatus. The orchestra and its conductor are on the stage in their usual positions. And they play a concert . . . whatever they have arranged to record. The result, on the modern Orthophonic Red Seal Victor Records, is an actual reproduction of the orchestra's concert performance in its home. Even the individual acoustic properties of the various famous concert halls are faithfully recorded. In this way the modern owner of an Orthophonic Victrola may transform his living-room at will into: the Philadelphia *Academy of Music* . . . the Boston *Symphony Hall* . . . the New York *Carnegie Hall* . . . the Chicago *Orchestra Hall* . . . the Oakland, California, *Columbia Theatre* . . . even the *Hollywood Bowl*, that great outdoor amphitheatre. Victor has recorded well-known concert favorites in each of these places of music. These recordings bring you the true genius of such conductors as: Stokowski, Koussevitzky, Mengelberg, Stock, Hertz, Goossens and many others. Perhaps you—as a Philadelphia music-lover—had better investigate this ready wealth of concert repertoire. There are favorites of yours that you would enjoy owning on these marvelous records.

This Finale has caused much heart-burning among the analysts. Reimann calls it a "chaconne." Fuller Maitland speaks as if the two terms were interchangeable. The theorists are no closer to agreement concerning the Finale of the E minor symphony than they are when they discuss the organ *Passacaglia* of Bach.

The chaconne, like the passacaglia, was originally a dance (in triple time and rather slow movement) consisting essentially of a series of variations on a short theme, from two to eight bars in length. It is agreed by all that it closely resembles the passacaglia in form; but the Wise Men are not united as to the characteristics which differentiate the two types. An elaborate modern chaconne or passacaglia, of course, usually deviates from the strict form, in that the theme is modified rhythmically and in its harmonic and intervallic structure. Schweitzer, the brilliant Alsatian scholar and authority on Bach, has told us that while the composer of a chaconne is privileged to introduce his recurring theme in any voice, the writer of a passacaglia must—according to the strict rules of the game—confine his theme to the bass; and Spitta agrees with him. Parry, in his admirable study of Bach, defines the distinction between the two forms, and reaches a conclusion precisely the reverse of Schweitzer's; so does Ebenezer Prout; so, also, does the author of the article "Passacaglia" in *Grove's*. And if the student wishes further entertainment, he might look up some of the older theorists on the subject of the two forms.

* * *

But, whatever may be the correct designation for the form used by Brahms in the Finale of his Fourth Symphony, there can be no dispute about the magnificence of the thing as music. It is conceived in the grand style, of which Brahms at his best was so assured and complete a master. Broadly speaking, it is a series of transmutations of an eight-bar theme. This theme is heard at once—it is the ascending progression of chords, scored for woodwind, brass and timpani, which opens the movement (*Allegro energico e passionato,* E minor, 4-4). From this subject, Brahms evolves thirty-two variations, in the course of which the theme does not pretend to confine itself to the bass (as, according to Spitta and Schweitzer, every well-trained passacaglia theme should), but conceals itself at times in the upper and middle parts of the tonal structure with most resourceful ingenuity.

Collecting Records . . . . .

is an interesting and fascinating hobby. A Record Library of the World's Music is just as important as a well stocked library of the world's literature.

In England, for years, the collecting of Phonograph Records has been receiving the attention of the discerning and recently in Amercia many splendid private libraries have been started,

Through our Imported Record Department we have aided collectors throughout the world. Our catalogues of Imported Recordings will be mailed gratis upon request.

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Péquignot

Jewels

908-09-10-11

Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3

Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

Suite from "The Triumph of Neptune".....Lord Berners

(Born at Apley Park, Bridgeworth, England, September 18, 1883.)

The Triumph of Neptune, "English Pantomime in Ten Tableaux," book by Sacheverell Sitwell, music by Lord Berners, was produced by Diaghileff's Russian Ballet at the Lyceum Theatre, London, December 3, 1926. Mr. Goossens conducted the orchestra.

The London correspondent of *Musical America* described as follows this "nautical ballet":

The spirit of the work is very definitely British. The settings are modelled after quaint engravings of years ago.

The story is about a Sailor of delightful, wandering habits, and a Journalist, who catch a glimpse of fairyland through a telescope, and decide to visit the place. The ballet corps, representing the populace and the newspaper reporters, are then shown, awaiting news of the great voyage. Rival newspapers, the *Evening Telescope* and the *Evening Microscope,* are eagerly scanned for news of them. But Neptune wrecks the voyagers. Britannia (who is garbed à la music hall and dances a hornpipe) protects them.

Meanwhile, at home, the Sailor's wife is flirting with a Dandy. The rest of the plot may be briefly summarized as follows: The Sailor, having presentiments that something is wrong at home, returns in spirit to see the two guilty lovers' silhouettes on a window blind. Drawing a jack-knife, he moves menacingly toward his home, but two policemen, suspicious of his movements, seek to arrest him. They grasp only a shadow; the Sailor's spirit is back in fairyland. There tragedy awaits the unhappy Journalist. An Ogre and his creatures seize the adventurers. The Sailor escapes; but the Journalist is sawn in half.

Meanwhile, in London, an intoxicated Negro upsets and breaks the magic telescope, and all connection with fairyland is severed. Forsaken by his wife, the Sailor decides to make the best of things. Transformed into a prince of fairyland, he weds the sea god's daughter.

For this rollicking, burlesque tale, Lord Berners has composed very spirited and rhythmic music. He writes with his tongue in his cheek, and there are many droll and witty touches in the score. In one scene the tune of *The Last Rose of Summer,* practiced by a singer, is combined with a polka. There are music-hall strains to accompany Britannia's dance, and we hear them also in the dance of the intoxicated Negro.

The production, under Balanchin's choreographic direction, was excellent. The quaint settings and costumes particularly delighted the audience.

* * *

Mr. Leigh Henry, that undismayed champion of æsthetic modernity, remarked in *The Musical Standard:*

In every sense, Lord Berners's new ballet may be said to represent British tradition. The traditional spirit of Lord Berners is expressed, not by ridiculously glorifying but in comically criticizing national conventions. He dis-

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company

OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed.

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

cerns the difference between these and the real traditions under which they so often masquerade. So it comes about that his English pantomime contains scarcely a theme which does not suggest a Scots, Welsh or Irish source. True to British comedy, his work presents, under a title which recalls the early masques, something that sanely deflates historic pretensions. Nothing could be more apposite than the title, "English pantomime," for the English pantomime is traditionally the annual festival celebrating the living, contemporary folk-art of the people as represented in comedy, popular song, and music-hall turn, linked to earlier folklore by this or that slender thread of fairy tale, but never the stuffy cult of folk societies. It had its origin in the anti-masques of the early mummers, which formed part of the original "triumphs" prevalent from Elizabethan to Hanoverian times; it attained independent form in the annual Christmas production.

* * *

Lord Berners's humor has its roots in a genial humanity. The inconsequentiality of his musical themes and their successions has an inner unity of conception in which that humor is the linking thread; a mirth, however, blended with magic, such as would have delighted the heart of Lewis Carroll. This is further emphasized by the period-feeling of the scenic setting, deriving directly from the "penny-plain" and "twopence-colored" designs of the old-fashioned toy theatre, which in turn, in their more magnificent aspirations, as in the classic figures of Neptune and other mythical and symbolic personages, have more than a casual relationship to the old English masques and pageants, the "triumphs" which were popular from the days of Davenant. There is a multiple fascination in this fantasy—the unexpectedness of its whimsicality, the comicality of its imagery, so largely achieved by the presentation of things conventionally majestic in mirthful guise; the historic glamour surrounding its old-time traits; the new aspects of these revealed by a spirit akin to the wit of the music halls; and, lastly, the sheer delight of those fairy scenes wherein nothing of the naïveté of childhood and the primitive pantomime's tinsel charms are evaded, but on the other hand are emphasized as a basis for a typically native stage style.

* * *

The humor is typically British, though one cannot concede it an exclusively English origin in spirit, any more than one can allow this to the music. One example alone suffices—Britannia presented in music-hall terms, dancing a reel to a hornpipe, with the airs of a pantomime principal boy and with her traditional classic helmet replaced by a Glengarry cap reminiscent of Harry Lauder. . . . Besides this, lest this hilarity which deflates sentimental heroics should be taken as the dominant trait, Lord Berners has given us the purely sweet charm of the scene, "Cloudland," with its Victorian figures moving demurely and its shimmering fairies recalling the old-time tinsel pictures; also the delicate grace of the scene presenting the snow, with all the appeal of pantomime transformation scenes, in its dainty snowflake fairies, its gallantly sentimental prince and princess and, echo of childhood's Christmas enchantments, its flying fays on wires. Charm is here the keynote; but, lest this should lead to pathos, Lord Berners gives us also witty grimaces. What more typically English than the sweetly meaningless gyrations of the twin fairies, or the saccharine meanderings and abortive tunes of their dance music?

* * *

FAMOUS MUSICANS TO ENTERTAIN YOU

Each March, for many seasons, eminent soloists have given recitals in the Vernon Room at Chalfonte Haddon-Hall. The pleasant tradition will be continued this year, with the following artists participating:

DeLuca, Otero, Kochanski, *March 9th;* Mario, Marshall, Salvi, *March 16th;* Case, Macpherson, Shotwell, *March 23rd;* Crooks, Segrera. Gieseking, *March 30th.*

CHALFONTE HADDON-HALL

ATLANTIC CITY

American Plan

Leeds and Lippincott Company

According to the reviewer of the London *Observer,* the curtain-scenes, designed by Prince Shervachidze, were "faithful translations of those penny-plain, twopence-colored engravings which constitute the lovely raw-stuff of all toy theatres. Some of them are choice examples of the one-color process; others have a beauty that is not merely derivative, since the living beauty of the ballet augments them, and they really do recall the raptures of childhood. The first one to be really liked was a tableau vivant. Backed by an angry cauliflower sea, a half-drowned sailor lies prone on a rock at the feet of the spangled spirit who has rescued him. The 'Frozen Wood,' too, with its nice blue color, crinolined bevies and dangling aerial scouts, was a delectable sight. But, best of all, was the apotheosis, with Danilova and Lifar in an entrancing pas de deux, Woizikovsky with his troupe of tumbling Jacks, the gold crowns and silver tridents, and the simple transformation lifting to disclose a large cardboard Neptune, whose upstretched arm supported Sokolova, a little lop-sided, on a wire."

* * *

Of the music, the London *Times* remarked:

It is a little dangerous to speak of beauty when a composer so obviously has his tongue in his cheek, but we fancy that Lord Berners became serious for a moment when writing the music for the snow-fairies. He begins by gently poking fun at Tschaikowsky's ballet music, but ends by writing a lovely tune, which is thoroughly English. There are, no doubt, many subtle points in his score, but his allusions are mostly too subtle to take effect in the theatre, when half the attention is occupied by the dancing. It is in the frankly amusing movements that his burlesque is most successful—notably in the Fleet-street Schottische, the Polka, and the Hornpipe at the end. The storm music for percussion and wind-machine is a brilliant piece of fooling, well fitted to the ludicrous tableau of "The Shipwreck."

* * *

The concert suite drawn from the score of the ballet comprises these numbers:

I. (a) Prelude (*Allegro giocoso,* 2-4).
   (b) London Bridge (*Allegro giocoso,* 2-4).
   (c) Schottische (*Allegro moderato,* 2-4).

II. Cloudland (*Andante non troppo,* 3-4).

III. (a) Farewell (*Scherzo: Allegro,* 2-4).
   (b) The Frozen Forest (*Adagio,* 4-4).

IV. Hornpipe: Entr'acte (*Allegro con brio,* 2-4).

* * *

Columbia-Kolster Viva-tonal — The Electric Reproducing Phonograph — "like life itself" — A triumph of sound reproduction and amplification.

Price $525

THE FINAL MIRACLE OF MUSIC

¶ This Viva-tonal Columbia instrument is nothing less than an absolute miracle. ¶ Place your hand upon the case—every fibre of the wood is vibrating—alive with music! Stand apart and shut your eyes—your whole body actually throbs with the impact of musical reality. You not only hear the music—you feel it. ¶ The element of superlative beauty is unmistakable—the beauty that pleases the eye no less than the new beauty that astounds the ear. ¶ Ask for Columbia Masterworks Catalog of Eighty-Seven Album Sets Comprising the Most Celebrated Works of the Great Composers.

H. ROYER SMITH COMPANY
10th and Walnut Streets

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.
11th and Market Streets

B. B. TODD
1306 Arch Street

C. J. HEPPE AND SONS
1117-19 Chestnut Street

WILRATH, INC.,
J. R. Wilson, President
212-214 S. 17th Street

COLUMBIA

The composer of *The Triumph of Neptune* is Gerald Hugh Tyrwhitt, ninth Baron Berners. His title is said to be one of the oldest in the peerage. He succeeded to it in 1918. Lord Berners studied music in Dresden, and later in England with "an orthodox professor," whose identity has not been made known. He entered the diplomatic service in 1909 and was appointed to Constantinople in that year. He was honorary attaché at Rome from 1911 to 1919, and while there he took lessons in orchestration from Alfredo Casella. He has studied also with Strawinsky.

Lord Berners, impatient with the too-romantic Nineteenth Century, determined to become a musical humorist. "He is never so happy," the London *Post* informs us, "as when making a joke." He is, they say, the Erik Satie of Great Britain. One of his earliest and most celebrated compositions was his set of three funeral marches —*For a Canary, For a Statesman,* and *For a Rich Aunt.* This trio of dirges was written for piano. Lord Berners has composed also, for the piano, three *Fragments Psychologiques* (*Hatred, Laughter, A Sigh*), and *Valses Bourgeoises* for piano duet. For orchestra, he has written *Three Orchestral Pieces* (*Chinoiserie, Valse Sentimentale, Kasatchok*), a *Fantaisie Espagnole,* and a *Fugue in C minor.* An opera, the text derived from Prosper Merimée's *Le Carrosse du Saint-Sacrement,* was produced at the Champs Elysées Theatre, Paris, in April, 1924. His *Fantaisie Espagnole* was performed by the Philadelphia Orchestra, for the first time in America, November 19, 1926.

Sinfonietta on Russian Themes, in A minor, Op. 31,
N. A. Rimsky-Korsakow

(Born at Tikhvin, Russia, March 18, 1844; died at St. Petersburg, June 21, 1908.)

Rimsky-Korsakow, dwelling in Ligova, "at Mme. Lapotnikova's summer-place," in the summer of 1879, composed a string quartet on Russian themes. "This quartet of mine," he tells us in his autobiography, "never had a public performance. Once I took it over to K. Y. Davidoff and asked to have it played at a quartet rehearsal. Davidoff, Auer, Pikkel and Veikman played it for me. It did not please them much; and I found many shortcomings in it myself. The first movement was monotonous, having been written on a single theme; the Scherzo had no coda, while the Finale was dry; I did not venture to let the public hear my quartet."

Five years after he had composed the string quartet, in the summer of 1884, Rimsky took up the music and recast its first three

I. MILLER

INSTITUTION INTERNATIONALE

The Charm of Color!

Whether one chooses this slipper in paisley brocades of rainbow coloring, or in lustrous satins that may be tinted to *exactly* match one's gown, the effect is equally charming!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

movements in the form of an orchestral "Sinfonietta." The fourth movement of the quartet he discarded. The Sinfonietta was published by Belaieff in 1887, under the title: *Symphoniette sur des Thèmes russes pour orchestre.* The three movements are an *Allegretto pastorale* in A minor, 2-4 time; the slow movement performed at this concert (*Adagio,* F major, 2-4); and a Scherzo-Finale (*Vivo,* A major, 3-4).

The principal theme of the slow movement, sung by the horn quartet (*dolce* and *piano*), beginning at the twenty-fourth measure, is the lovely folk tune used by Strawinsky in the *khorovode,* "Ronde des Princesses," of his "Firebird" Suite. Rimsky's movement is also a *khorovode,* or round dance. It was so entitled in its original form in the string quartet that was the forerunner of the *Sinfonietta;* but in the quartet it formed the third movement.

The *Adagio* is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

"Islamey," Oriental Fantasie.....Mily Alexejvitch Balakirew
(Transcribed for Orchestra by Alfredo Casella)

(Born at Nishnij-Novgorod, January 2, 1837; died at St. Petersburg, June 24, 1910.)

Balakirew was one of the members of the famous "Invincible Band," the "Five," consisting of himself, Cuí, Borodin, Moussorgsky and Rimsky-Korsakow, who worked so enthusiastically for the regeneration of Russian music a half century ago. Balakirew, a man of extraordinary intellectual force and acuteness, was the dominant member of the group. He composed prolifically, but few of his works have survived in the contemporary concert room. His two symphonies (in C major and D minor), the Overture on Russian Themes, the Overture on Bohemian Themes (afterward published in revised form as a symphonic poem, *En Boheme*), the Overture on Spanish Themes, the symphonic poem, *Russia,* the symphonic poem, *Tamara,* and the piano concerto in E-flat, are seldom heard, at least by American audiences. Probably Balakirew is best known by his celebrated piano piece, *Islamey,* a fantasia on Georgian themes, which he composed in 1868. It was the outcome of his travels in the Caucasus. Liszt was captivated by it, played it frequently himself, and taught it to many of his pupils.

In 1908, Alfredo Casella, the distinguished Italian composer of our own day, published an orchestral transcription of Balakirew's piano piece. It is scored for a large orchestra, comprising 4 flutes

1222-24 Walnut Street

Stecker

107-115 South 13th Street

First to "Chart" the Capes of Fashion!

Chiffon Gowns with Lace Capes

The smartest thing you can wear for bridge and "dining out"—sheerest of airy French Chiffon frocks floating capes of Alencon or Renaissance lace.

Toast : Green
Blue de lyons
Cellini Red
Sizes 14 to 44

$39.50 to $95

Sketched right, Augustabernard model, reproduction, $65 Sketched left, Jean Patou's dinner gown, reproduction, $95

▼

Gown Salons, Both Stores

Jean Patou Reproduction $95.00

Augustabernard Reproduction $65.00

(piccolo), 2 oboes, English horn, 2 clarinets and a clarinetto piccolo, 3 bassoons, double-bassoon, 4 horns, 4 trumpets, 3 trombones, bass tuba, 4 kettledrums, bass-drum, snare-drum, 3 cymbals, tambourine, triangle, glockenspiel, gong, small bell in A-flat, 2 harps and strings.

* * *

Balakirew's piece is a free fantasia on three themes. The first is heard at the beginning (*Allegro agitato,* D-flat major, 12-16 time), played fortissimo by woodwind, horns, trumpet and strings: a subject, Arabian in its character, upon which the music expatiates for half a hundred bars. Then the English horn and four solo 'cellos announce a cantabile theme (*un poco meno mosso*). The opening theme returns. There is a Trio (*Andantino espressivo,* in A major, 6-8 time), begun by the English horn over harmonies of the divided strings. It is continued by a solo 'cello, and then by solo violin and viola. There is a change of tempo, with a working over of earlier material, and the piece proceeds to a dazzling coda, *Presto furioso,* 2-4 time.

* * *

Casella's transcription is dedicated, "in token of admiration and affection," to Alexander Siloti.

THE PENSION FUND OF THE PHILADELPHIA ORCHESTRA

A considerable amount is added annually to this Fund through the generosity of subscribers who, when unable to use their tickets, turn them in to the management to be sold for this very worthy cause. Such tickets should be sent or mailed, as early as possible, to the Manager, 809 Packard Building, Philadelphia, Pa., in an envelope marked "Pension Fund Tickets." If, because of insufficient time, it is impracticable to send the tickets, the location, section, row and number may be telephoned to the office, RITtenhouse 5470, or on Saturdays, because of the half-holiday, between 7.00 and 7.30 o'clock, on the evening of the concert to the Academy of Music, SPRuce 9839, in which case substitute tickets will be issued and sold.

THE PHILADELPHIA ORCHESTRA ASSOCIATION

Beyond The Routine Of Trust Work

Over and above the unusual degree of financial protection afforded by our $23,000,000 Capital, Surplus and Undivided Profits, there is the equally important work of *personal* protection in which our trust officers are long experienced.

In dealing with many hundreds of beneficiaries, they have shown the same active interest in the educational, moral and physical development of young people that the creators of the trusts would have shown.

We will welcome an inquiry from you regarding our methods of trust protection.

The
Real Estate-Land Title & Trust Company
WORLD'S OLDEST TITLE COMPANY

Main Office:
Broad—Chestnut
—Sansom

Downtown Office:
517 Chestnut
Street

Elizabeth Arden understands the exquisite care of the skin, and knows that faces do not just stay in shape, but must be held in shape by good strong muscles and firm healthy tissues.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for an appointment

RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*

673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
March 8
At Two-Thirty

Next Week's Program

Saturday, Mar. 9
Monday, Mar. 11
At Eight-Twenty

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*
CLEMENS KRAUSS, *Guest Conductor*

STRAUSS — Tone Poem, "Thus Spake Zarathustra"

BEETHOVEN — Symphony No. 3, in E-flat (Eroica)

I. Allegro con brio
II. Marcia funébre. Adagio assai
III. Scherzo and trio. Allegro vivace
IV. Finale. Allegro molto

This program will end approximately at 4.00 P. M. on Friday and at 9.50 P. M. on Saturday and Monday.

NOTICE

The doors of the auditorium will be closed at the beginning of the concert and will not be opened for admission to latecomers until the regular intermission, after which the doors will again be closed until the end of the concert.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY *Afternoons at 2.30*	SATURDAY *Evenings at 8.15*	MONDAY *Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 24 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Feb. 4	OSSIP GABRILOWITSCH
Feb. 1-2	BERNARDINO MOLINARI
Feb. 8-9	ARTUR RODZINSKI
Feb. 15-16-18	ALEXANDER SMALLENS
Feb. 22-23 to March 1-2	EUGENE GOOSSENS
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS *

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Ossip Gabrilowitsch, Pianist

January 18-19
Abram Chasins, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.45, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.

Efficient Electric Wiring
Demands
Sufficient Electric Wiring

The convenience of adequate electric wiring adds immeasurably to the pleasure of the home. To be able to plug in your electrical appliances always with no unscrewing of lamp bulbs; to be able to use all your appliances when you want them, and where you want them; to enjoy the real advantages of home electric service, be sure that your house is

COMPLETELY WIRED

Specifications and blueprints for wiring and lighting layouts furnished by our Lighting Service Department without charge.

The Philadelphia Electric Company
Tenth and Chestnut Streets
and Branches

J. E. CALDWELL & CO.

CHESTNUT STREET AT JUNIPER

Critically Selected
Caldwell Diamonds

Each individual gem, whether large or small, is subjected to the most rigid examination by the experts of this house. To be accepted, it must conform to the highest standards of quality, beauty and brilliance.

JEWELRY · SILVERWARE · WATCHES · STATIONERY

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
MARCH 8-9-11

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY
1617 SPRUCE STREET
Frederick Hahn, *President-Director*

Fifty-nine years of continued success in training musicians

The OSTROVSKY SYSTEM of Hand Development is highly recommended for fitting the hand of the Pianist, Violinists or 'Cellist for its task—removing faults, improving and reconstructing technique and tone—a short cut to the achievement of artistic playing.

FOR PARTICULARS, CONSULT REGISTRAR

Pupils may register at any time **Early enrollment desirable**

Telephone: Pennypacker 5053

BRANCHES:

West Philadelphia, 5132 Spruce Street
Tioga, 1622 West Westmoreland Street
Germantown, 30 East Walnut Lane
Glenside, Pa., 246 Cliveden Avenue
Columbia, Pa., 743 Locust Street

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
206 So. Camac Street
Lamp Shades
Old Prints *Waste Baskets*
SPECIAL ORDER SERVICE

---and books?
emma feldman
book & art shop
1232 locust street

A Home and Not a Millstone
That home which you and your wife so much love and of which you are so proud—is it mortgaged? If so, let us tell you of a simple plan for paying the mortgage whether you go or whether you live. Let us carry the burden, and give assurance that the home will be preserved for your family if you go and be made free of encumbrance if you live. Three plans. *Send for booklet, "Safe Though Mortgaged."*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square Founded 1847 Philadelphia, Pa.

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

PEARLS

DIAMONDS

EMERALDS

RUBIES

SAPPHIRES

A most extraordinary assemblage of the finest Jewels—mounted in Platinum.

The magnificence of the Polished Girdle Diamond causes it to be chosen as the Diamond for

THE ENGAGEMENT RING

—their cost is no greater than Diamonds of ordinary cutting.

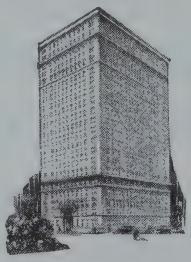
The Barclay

RITTENHOUSE SQUARE EAST

HARRY TAIT, Managing Director

The "New" City Home

WHEN you say "cooperative apartment" you are naming the new type of American home which is displacing the expensive and troublesome city house, and the rented apartment or glorified "flat". A bold step forward in home owning, its wide spreading acceptance by American leaders in finance, the law, and the professions generally, indicates the social soundness of the cooperative plan, the safety of its investment aspect, the convenience of operation, its economy. It answers the desire for individual ownership —with the annoying details of operation under the direction of an experienced manager at a cost much less than any one owner could achieve.



The Barclay fulfills all the essential requirements of the cooperative plan, as worked out in nearly 150 similar projects in large cities and is under the same planning and selling direction which has proved so successful in many of New York's best known cooperatives.

This beautiful and ideally located twenty-one story building is exceedingly well planned to provide for every requirement of a fashionable town residence. Eleven and eight room housekeeping apartments of distinctive plan have complete provision for every modern home convenience. The two and three room non-housekeeping apartments have serving pantries and refrigeration. Larger suites can be arranged if desired. Restaurant and private dining rooms, together with maid and valet service, furnish features of an exclusive residential hotel.

All apartments are to be sold on the 100% cooperative ownership plan.

For information apply to Your Own Broker or

the Selling Agent

BROWN, WHEELOCK: HARRIS, VOUGHT & CO., INC.

1722 RITTENHOUSE STREET . PHILADELPHIA, PA.

A book describing all the types of apartments and the services offered will be sent you on application to the Selling Agent, or your own broker

Architect: J. E. R. CARPENTER *Builder:* UNITED ENGINEERS & CONSTRUCTORS INC.

Oshkosh Trunks

For The Southland

Extensive travel has put Oshkosh in the high position it holds today.

110 Oshkosh Styles.

But Oshkosh in return has done much for travel.

$32 to $275

Bains LUGGAGE THAT LASTS

1028 Chestnut St. —— 1516 Chestnut St.

SCHOOL OF MUSIC

of TEMPLE UNIVERSITY

1521 Locust Street, Philadelphia, Pa.

PUPILS MAY ENTER AT ANY TIME DURING THE YEAR

THADDEUS RICH, Mus. Doc., Dean. E. F. ULRICH, Associate Dean

TEACHERS' CERTIFICATES, DIPLOMAS, DEGREES

No high school education required except for the College course of music. All branches of music, Piano, Organ, Violin, Voice and all Orchestral instruments, from the children's department to the highest grade—private lessons.

Training for Opera (under Giuseppe Agostini)

Orchestral Instruments taught principally by members of Philadelphia Orchestra. Student recitals—Orchestral practice—Classes in Harmony and History of Music.

Dormitories. Branch Schools. Write for Catalog or Phone Stevenson 7603

School of Music of Temple University

1521 LOCUST STREET PHILADELPHIA, PA.

DUNNING SYSTEM OF IMPROVED MUSIC STUDY
Carre Louise Dunning, Originator
8 West 40th St., New York City
834 South Plymouth Blvd., Los Angeles, Calif.

The Greatest Musical Event in New York City in the past several decades was the playing of a ten-year old Dunning pupil with the New York Philharmonic Orchestra, March 20, 1926. The child had only studied one year and eight months. She played Le Carnaval des Animanx, by Saint-Saens. The piece is twenty-three pages long; she memorized it in three weeks. If you have any plan for teaching that can bring such results in that length of time, then you do not need the Dunning System. If you have not, then you do. Members of these prominent families have had the benefit of the Dunning System: Astors, Vanderbilt, J. Innesley Blair, George F. Baker, Duchess of Torlonia, Bradley Martin, Sir Edgar Guest, J. Pierpont Morgan, Roland Harriman, Gloria Caruso, F. W. Woolworth.

Faculty of Normal Teachers' Classes Held in These Cities

Katharine M. Arnold.....93 Madison St., Tiffin, Ohio
Allie E. Barcus.....4619 Broadway, Chicago, Ill.
Elizette R. Barlow.....Box 1244, St. Petersburg, Fla.
Catherine G. Bird.....658 Collingwood Ave., Detroit, Mich.
Grace A. Bryant.....201 10th Ave., N., Twin Falls, Idaho
Mrs. Jean Warren Carrick.....160 E. 68th St., Portland, Ore.
Dora A. Chase.....345 Clinton Ave., Brooklyn, N. Y.
Adda C. Eddy.....2643 Highland Ave., Cincinnati, Ohio
Beatrice S. Eikel.....Kidd-Key College, Sherman, Texas
Ida Gardner.....17 E. 6th St., Tulsa, Okla.
Gladys M. Glenn.....1217 Bowie St., Amarillo, Texas
Florence E. Grasle.....Michigan State Institute of Music, Lansing, Mich.
Harriet Bacon MacDonald.....13434 Detroit Ave., Cleveland, Ohio
Kate Dell Marden.....61 N. 16th St., Portland, Ore.
Mrs. W. P. Mason.....10250 S. Wood St., Chicago, Ill.
Laud G. Phippen.....3435 Asbury Ave., Dallas, Texas
Ellie I. Prince.....4106 Forest Hill Ave., Richmond, Va.
Virginia Ryan.....1070 Madison Ave., New York City
Stella H. Seymour.....1419 S. St. Mary's St., San Antonio, Texas
Gertrude Thompson.....508 W. Coal St., Albuquerque, N. M.
Isobel M. Tone.....626 Catalina St., Los Angeles, Calif.
Mrs. H. R. Watkins.....124 E. 11th St., Oklahoma City, Okla.

Philadelphia Civic Opera Company

ACADEMY OF MUSIC
1928–SIXTH SEASON–1929

Wednesday Evening, March 13, 1929

AT 8.15 O'CLOCK

TOSCA—*Puccini*

In Italian

Tosca.....Leone Kruse
Shepherdess.....Manila Ressler
Mario.....Norberto Ardelli
Scarpia.....Ivan Ivantzoff
Angelotti.....Ralph Jusko
Sacristan.....Edouard Lippe
Spoletta.....Albert Mahler
Sciarrone.....Virgilio Cossovel
Jailer.....Magnus Shillings

ALEXANDER SMALLENS, *Conductor*
KARL T. T. SCHROEDER, *Stage Director*
Costumes and scenery furnished by the
Consolidated Theatrical Costume Company of New York City
Fifty-five members of the Philadelphia Orchestra
All Philadelphia Chorus—Eighty Members
PRICES, 50 Cents to $4.00

Tickets on sale at Heppe's, 1119 Chestnut St. and 1112 Packard Building

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS
PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Twenty-Third Pair of Concerts
Seventh Monday Concert

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
MARCH 8, at 2.30

SATURDAY EVENING
MARCH 9, at 8.20

MONDAY EVENING
MARCH 11, at 8.20

1928-1929

NAN DUSKIN'S OWN STORE

ensembles . . . with jaunty short coats or longer ones cut on slim lines . . . 69.50 to 200.00

126 So Eighteenth St
COR SANSOM

Decorate with Artistic Lighting Equipment

Quaint
Lighting Fixtures & Lamps

THE
HORN & BRANNEN MFG CO.
Retail Sales Room
427-433 N. Broad Street

Visit
the Salons of Helena Rubinstein for a Beauty Analysis

HELENA RUBINSTEIN studies your individuality and offers detailed advice on home treatments and the art of personality make-up.

Benefit by Helena Rubinstein's knowledge of the science and the art of beauty. Her world renowned treatments spell the banishment of crow's-feet, wrinkles, double chin, large pores and blackheads. Her cosmetic masterpieces accent your beauty to the point of perfection!

Even one Helena Rubinstein treatment, plus regular home treatments, will yield you long-lasting beauty and youthfulness.

For the harmonious perfection of your Beauty's ensemble, come to the Salons de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

For appointment telephone Pennypacker 2028

Helena Rubinstein
PARIS LONDON
254 S. 16th St., Philadelphia

For the harmonious perfection of your Beauty's ensemble, come to the Salon de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Solicitor
WILLIAM CURTIS BOK

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

EDNA PHILLIPS, *in charge of Harp Department*

VIOLIN · HARMONY · COUNTERPOINT · COMPOSITION

WM. F. HAPPICH

1520 Chestnut Street

ALFRED SEYDEN — *Violinist*

Studio: 508 Presser Building

Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman, *Managing Director*

216 SOUTH 20th STREET

Locust 1877

G. RUSSELL STRAUSS

TEACHER of SINGING

BARYTONE

1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART

BEN STAD, Director

44th at Chestnut Street
EVERGREEN 3959

THE STERNBERG SCHOOL OF MUSIC

Constantin von Sternberg, *Founder*

Rittenhouse 3634

Thirty-ninth Season

30 South 21st Street

Rittenhouse School of Music

265 South Nineteenth Street

Hermione Montanye, Director

La Bottega Mediterranea

334 Allen's Lane, Mount Airy
One block west of Allen's Lane Station

European and North African hand-tooled leather, pottery, brass, linens, jewelry, antique furniture.

ELSA and DOROTHY McCAUSLAN

SUTOR SCHOOL of Music

Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Both Studios are equipped with a Visuola.

Bell Phone, Spruce 6405

MISS PINAUD

Specialists in Electrolysis

Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only

712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

WINIFRED ATKINSON

PIANIST

1716 Chestnut St. Locust 4980

Faculty: The Philadelphia Conservatory

Candle Cottage Antiques

A. I. R. MacCain

338 ALLEN LANE

Mt. Airy · Philadelphia

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President,* 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President,* 811 Packard Building
Mrs. Charles W. Henry, *Vice-President,* Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary,* Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary,* 2116 Pine Street
Mrs. George Henderson, *Treasurer,* 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John A. Brown, Jr.
Mrs. John Cadwalader
Mrs. Cyrus H. K. Curtis
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Miss Caroline Sinkler
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. Grahame Wood

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President,* Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President,* 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President,* School Lane, Germantown
Miss Rossmassler, *Recording Secretary,* Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.,* 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer,* Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

Philadelphia Grand Opera Association
PRESENTS THE
PHILADELPHIA GRAND OPERA COMPANY
ARTUR RODZINSKI, Conductor
Academy of Music
Thursday Evening, March 14, at 8 o'clock
Rigoletto
Mmes. Sofia del Campo, Berta Levina, Jane Clark, Bertha McGrath, Edna Keen. Mm. Josef Wolinski, John Charles Thomas, Ivan Steschenko, Beniamino Grobani, Alessandro Angelucci.
Incidental Dances by Littlefield Ballet
Conductor, Henri Elkan
Stage Director, Alex D. Puglia
TICKETS: $3.50 to 50 Cents—Tax Exempt
At Heppe's, 1119 Chestnut Street and Philadelphia Grand Opera Company, S. W. Corner 15th and Market Streets
Telephone Rittenhouse 3981

Green Parrot Tea Room
314 South Smedley Street
Between 16th & 17th—Spruce & Pine
LUNCHEONS TEAS DINNERS
Bell Phone, Pennypacker 6620

THE PEASANT SHOP
cordially invites you to visit its New Quarters
119 South 19th Street

NEETER-BAREND CO.
Dealers in
Highgrade String Instruments and Bows
804 Pine Street, Philadelphia, Pa.
Phone Walnut 4627
432-83rd Street, Brooklyn, N. Y.
Phone Shore Rd. 1577

Helen M. Sommer
Advertising Agent
Specializing in a complete and personal service for private schools and summer camps, including the planning, preparation and placing of advertising and printing catalogs.
formerly of The Moffatt Agency
1211 Clover St. Rittenhouse 7978

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Charles P. Blinn
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllys K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Miss Anna Katharine Stimson
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

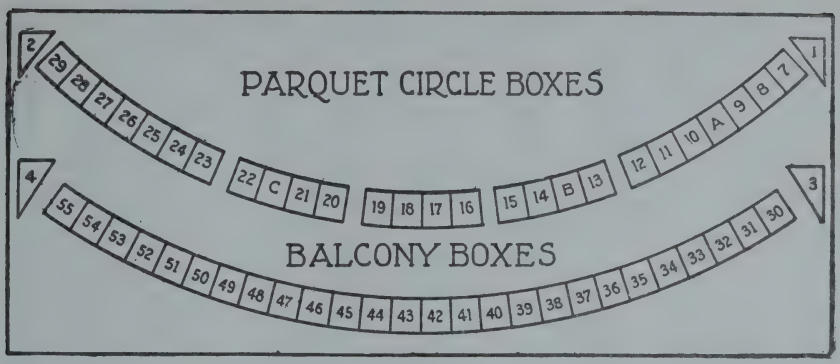
Directors

Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirs

Important Gowns for
Fashionable Festivities

HOUSE *of* WENGER
1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

The

Philadelphia Chamber String Simfonietta

FABIEN SEVITZKY, *Conductor*

1928—Third Season—1929

THIRD CONCERT

Ballroom of the Bellevue-Stratford

Wednesday Evening, March 13, at 8.30

PROGRAM

MOZART	Serenata Notturna in D major
ARENSKY	Variations on a Theme of Tschaikowsky ("Child Jesus Had a Garden")
SIBELIUS	Suite Rakastava
KARLOWICZ	Serenade
SCHOENBERG	Verklärte Nacht

STEINWAY PIANO — VICTOR RECORDS

CHILDREN'S CONCERT

Saturday Morning, April 6, 1929—Ballroom Bellevue-Stratford

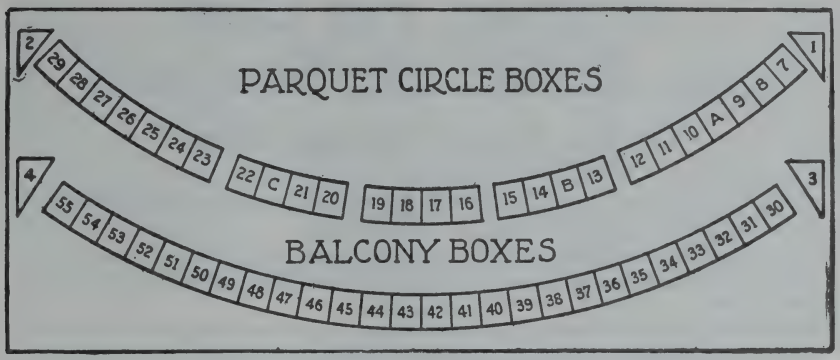
TICKETS ON SALE AT HEPPE'S (GEORGE T. HALY),
1119 Chestnut Street

CONCERT MANAGEMENT ARTHUR JUDSON

Steinway Hall
New York

Packard Building
Philadelphia

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Thos. Raeburn White
19 Mr. Edward W. Bok
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mr. & Mrs. Leander C. Claflin
Mr. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

A Smart Fur Coat to Finish the Season

At Our Regular Moderate Prices

With several months of cold weather yet to come, the smart woman turns to an extra coat of fur to add interest to her wardrobe.

For her, and for the woman who has postponed purchasing a coat this year, the group now remaining offers an excellent opportunity for the selection of a fine coat or wrap.

These coats are not advertised at a reduction because this establishment is opposed to the policy of marking up prices during the busy season so that they can be sold at drastic cuts during the late Winter and early Spring.

Ferber fur prices are always fair. These coats offered are fairly priced.

Jacques Ferber
Furs

1708 WALNUT STREET

Pauline Herman
IMPORTER

WALNUT AT 19TH RITTENHOUSE PLAZA

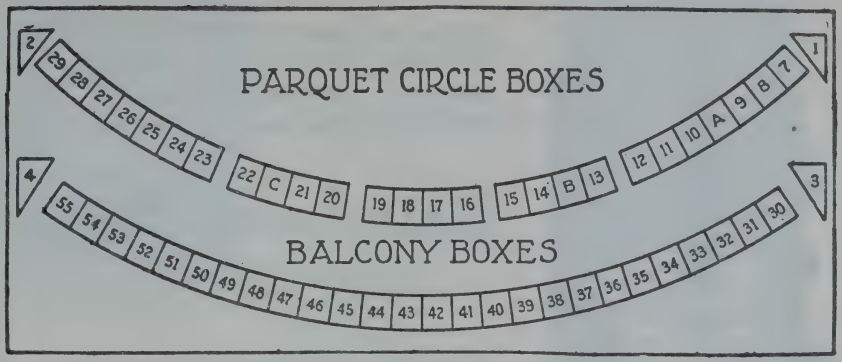
Now Showing

HATS

for the

Winter Resort Season

The List of Box Holders for 1928-1929



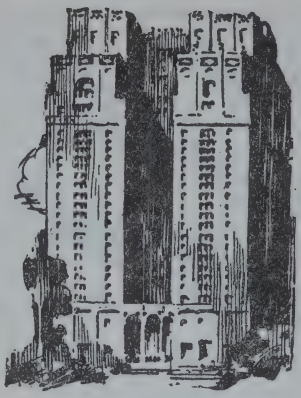
MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory



LIVE in the heart of Philadelphia and still be far away from the noise of traffic—city dust and inconveniences. You can do that very thing in the modern twenty-two story

Rittenhouse-Plaza
APARTMENTS

N. W. Cor. Walnut and 19th Streets

Inspect our beautiful display apartments—with central refrigeration—incinerators—and every last-minute convenience and refinement

Six rooms—3 baths Eight rooms—4 baths

Our representative on premises
MASTBAUM BROTHERS & FLEISHER
1424 S. Penn Square

Mitchell Fletcher Co.
Novelties and Sweets for St. Patrick's Parties
PHILADELPHIA—WAYNE—ATLANTIC CITY

SHUT-IN-SHOP
SHUT-IN-CRAFT
Initials Embroidered
Jigsaw Puzzles Cards
35 South 19th Street

Rittenhouse 4985
OTTO KELLER
Own Make Ice Cream
. . Cakes, Pastry and Candy . .
218 South 20th Street
Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE
We Deliver Anywhere
Penn Athletic Club
LOCUST AT EIGHTEENTH ST.
Philadelphia, Pa.
Telegraph Delivery Service
Bell, Pennypacker 1411

CAMPBELL-HICKIE
Negligees Lingerie
S. E. Cor. 17th and Walnut Sts.
Philadelphia

LEOPOLD STOKOWSKI
Conductor

Orchestra Personnel *for* 1928-1929

CLEMENS KRAUSS
Guest Conductor

First Violins

Mischa Mischakoff
Concertmaster
Alfred Lorenz
Luigi Ferrara
Alexander J. Thiede
Alexander Zenker
Harry Aleinikoff
Dayton M. Henry
Israel Siekierka
Jacob Simkin
Yasha Kayaloff
Alexander Hilsberg
Grisha Monasevitch
Henry Schmidt
George Beimel
Kalman Smit
Joel Belov
Arthur B. Lipkin
Marius Thor

Second Violins

David Dubinsky
Irving Bancroft
John W. Molloy
A. Gorodetzky
David Cohen
Louis Fishzohn
Matthew J. Mueller
Domenico Bove
J. Savitt
M. Roth
Emil Kresse
S. Dabrowski
Schima Kaufman
Max Zalstein
Louis Gesensway
Andre Callot
David Madison
Louis Gabowitz

Violas

Samuel Lifschey
Sam Rosen
Henry J. Michaux
Amedee Vergnaud
David Epstein
Gustave A. Loeben
Maurice Kaplan
Edward Murray
Philip Neeter
Rudolph Engel
Gordon Kahn
Wm. S. Greenberg
Alexander Gray
Tibor Serly

Violoncellos

Willem van den Burg
William A. Schmidt
Isadore Gusikoff
B. Gusikoff
Milton Prinz
Adrian Siegel
Daniel Saidenberg
Sam Belenko
J. Sterin
John Gray
Morris Lewin
Karl Zeise

Basses

Anton Torello
A. Hase
Fabien Koussewitzky
Heinrich Wiemann
Vincent Lazzaro, Jr.
Max Strassenberger
Matyas Pauli
Louis Boehse
Mario Garaffoni
S. Siani

Harps

Vincent Fanelli, Jr.
F. Nicoletta

Flutes

W. M. Kincaid
Joseph La Monaca
John A. Fischer
Hans Schlegel

Oboes

Marcel Tabuteau
Edward Raho
Marcel J. Dandois
Louis Di Fulvio

Clarinets

Daniel Bonade
Lucien Cailliet
Paul Alemann
Jules J. Serpentini
Jules Cocozza
Louis Morris

Bassoons

Walter Guetter
John Fisnar
F. Del Negro
Herman Mueller

Horns

Anton Horner
Joseph Horner
Otto Henneberg
Albert Riese
Clarence Mayer
George Wardle
Alfred Zoellner
William Koch

Trumpets

Sol. Cohen
Sigmund Hering
Harold W. Rehrig
Rudolph Engel

Trombones

Gardell Simons
Paul P. Lotz
C. E. Gerhard
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

Philip A. Donatelli
Heinrich Wiemann

Tympani

Oscar Schwar
Emil Kresse

Battery

Benjamin Podemski
James Valerio

Celesta

Gustave A. Loeben

Euphonium

Heinrich Wiemann
Chas. A. Norato

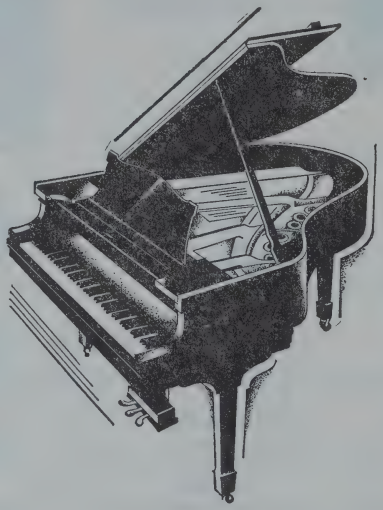
Librarian

Marshall Betz

Orchestra Manager

David Dubinsky

THERE'S A CORNER IN YOUR LIVING-ROOM WAITING FOR A STEINWAY



ALMOST everyone's dream of the home he'd like to own includes a fine piano. And in almost every case that piano is a Steinway. . . . For there is something in the dignity, the prestige and beauty of this great instrument which lends a final touch of distinction to any interior.

For every home there is a suitable Steinway model. The prices vary according to the size. But there is never any variation in quality. Each is a true Steinway, with the pure and lovely tone, the power and flexibility which have made it, for seventy-five years, the favorite instrument of the foremost artists and composers.

You can have a Steinway in your living-room *now* by making a 10% first payment—and the balance will be extended over a period of two years! . . . Select *your* instrument today.

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

TWENTY-THIRD PAIR

Friday Afternoon
March 8

Saturday Evening
March 9

Seventh Monday Evening Concert, March 11

1929

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR
CLEMENS KRAUSS, GUEST CONDUCTOR

STRAUSS — Tone Poem, "Thus Spake Zarathustra"

INTERMISSION

BEETHOVEN — Symphony No. 3, in E-flat (Eroica)

I. Allegro con brio

II. Marcia funèbre. Adagio assai

III. Scherzo and trio. Allegro vivace

IV. Finale. Allegro molto

Organ from the Estey Reed Organ Studios

The Steinway is the Official Piano of The Philadelphia Orchestra

The ushering in of Spring is but a matter of days now. The care which we expend on every garment makes "rush work" impossible.

We therefore respectfully suggest that our patrons take an early opportunity to pay us a visit.

New Spring and Summer materials, the finest of their class, have arrived from England and Scotland.

HUGHES & MÜLLER
Established in 1848 at 338 High Street
1527 WALNUT STREET
PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building
S. E. Corner 15th and Chestnut Street
Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited. Certificates of Deposit Issued. Trusts of All Kind Executed. Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Tone-Poem, "Thus Spake Zarathustra," Op. 30....Richard Strauss
(Born at Munich, June 11, 1864.)

"Freely after Friedrich Nietzsche (*frei nach Friedr. Nietzsche*)" reads the sub-title of this tone-poem. The reference is to Nietzsche's masterpiece, that superb poetical rhapsody which he thought was a philosophy of life. This famous tract ("dithyrambic and psalmodic," his sister called it) contains his essential doctrines, uttered in the form of a sustained lyric intoxication. The book, says Brandes, is "the Koran, or the Avesta," which he was impelled to leave—"obscure and profound, high-soaring and remote from reality, filled to the brim with the personality of the author, who again is entirely filled with himself."

The central figure of Nietzsche's rhapsody, and something of its form, were borrowed from the Persian *Avesta*. Nietzsche's Zarathustra is a very distant relative of the founder of the Parsee religion. The teachings of the two are far from identical. The veritable Zarathustra or Zoroaster, who lived probably about 1000 B. C., and Nietzsche's reanimation of him for his own purposes, do not see eye to eye. For whereas the original Zarathustra plodded along in company with those ancient doctrines that were founded upon a positive conviction of the unmistakable difference between good and evil, Nietzsche's Zarathustra dances across the mountain peaks in an exuberance of joy over the glad discovery that none can know the difference between the two. The Persian Zarathustra, said Nietzsche, "created the most portentous error, morality, consequently he should also be the first to perceive that error. . . . The overcoming of morality through itself—through truthfulness, the overcoming of the moralist through his opposite—*through me*:—that is what the name Zarathustra means in my mouth."

Nietzsche offered to man "not the Joy of Life (for there is no such thing), but the Fulness of Life, in the joy of the senses, in the triumphant exuberance of vitality." . . . His watchwords were magnificent: bravery, freedom, affirmation, an intelligence hard and clear and free, swept clean of pity and mercy and compassion, a ferocious and incorruptible honesty in the presence of compromise and convention, a worship of strength and pride and distinction.

Nietzsche's central doctrine, wrote James Huneker in a memorable passage of his pioneering *Overtones*—that brave and generous and glowing book—is "as old as the first invertebrate organism which floated in torrid seas beneath a blazing moon: Egoism, individualism, personal freedom, selfhood. If it [*Also Sprach Zarathustra*] teaches anything at all, it teaches the wisdom and beauty of air, sky, waters and earth, and of laughter, not Pantagruelean, but 'holy laughter.' The love of earth is preached in rapturous accents. A Dionysian ecstasy anoints the lips of this latter-day Sibyl on his tripod when he speaks of earth. . . . A pantheist, he is also a poet and seer like William Blake, and marvels at the symbol of nature."

* * *

The MOUNTAIN COMES to MOHAMMED

YEARS ago, when recording was in its infancy, great symphony orchestras and their conductors left their native cities on periodical *hegiras* to Camden. There they huddled in awkward positions about the horn of the recording apparatus. The result: the old acoustically recorded Red Seal Victor Records, which you considered very wonderful things indeed. And so they were. But they had no magical powers. They could not give you more than was put into them. And the engineering knowledge of that time limited what could be put in them. Now all this has changed. These orchestras do not come to Camden to the recording engineers of the Victor Company. Instead—the engineers and the recording apparatus go to them. . . . Go right into the very music hall in which they are accustomed to perform. They set up the apparatus. The orchestra and its conductor are on the stage in their usual positions. And they play a concert . . . whatever they have arranged to record. The result, on the modern Orthophonic Red Seal Victor Records, is an actual reproduction of the orchestra's concert performance in its home. Even the individual acoustic properties of the various famous concert halls are faithfully recorded. In this way the modern owner of an Orthophonic Victrola may transform his living-room at will into: the Philadelphia *Academy of Music* . . . the Boston *Symphony Hall* . . . the New York *Carnegie Hall* . . . the Chicago *Orchestra Hall* . . . the Oakland, California, *Columbia Theatre* . . . even the *Hollywood Bowl*, that great outdoor amphitheatre. Victor has recorded well-known concert favorites in each of these places of music. These recordings bring you the true genius of such conductors as: Stokowski, Koussevitzky, Mengelberg, Stock, Hertz, Goossens and many others. Perhaps you—as a Philadelphia music-lover—had better investigate this ready wealth of concert repertoire. There are favorites of yours that you would enjoy owning on these marvelous records.

On a fly-leaf of Strauss' score is printed this passage from the preface of Nietzsche's book:

ZARATHUSTRA'S PROLOGUE

When Zarathustra was thirty years old, he left his home and the lake of his home, and went into the mountains. There he enjoyed his spirit and his solitude, and for ten years did not weary of it. But at last his heart changed,—and, rising one morning with the rosy dawn, he went before the sun, and spake thus unto it: "Thou great star! What would be thy happiness if thou hadst not those for whom thou shinest! For ten years hast thou climbed hither unto my cave: thou wouldst have wearied of thy light and of the journey, had it not been for me, mine eagle and my serpent. But we awaited thee every morning, took from thee thine overflow, and blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath gathered too much honey; I need hands outstretched to take it. I would fain bestow and distribute, until the wise have once more become joyous in their folly, and the poor happy in their riches. Therefore must I descend into the deep: as thou doest in the evenings, when thou goeth behind the sea, and givest light also to the nether-world, thou exuberant star! Like thee must I go down, as men say, to whom I shall descend. Bless me, then, thou tranquil eye, that canst behold the greatest happiness without envy! Bless the cup that is about to overflow, that the water may flow golden out of it, and carry everywhere the reflection of thy bliss! Lo! This cup is again going to empty itself, and Zarathustra is again going to be a man."

Thus began Zarathustra's going down.[1]

* * *

At the time of the first Berlin performance of Strauss' tone-poem (the music was composed in 1896, and produced at Frankfort-on-the-Main in November of the same year), the composer was quoted as saying:

I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the Superman.

Strauss said during his last visit to New York that in writing Zarathustra he "wished to embody the conflict between man's nature as it is and man's metaphysical attempts to lay hold of his nature with his intelligence—leading finally to the conquest of life by the release of laughter."

The extract from Nietzsche quoted as a preface to the score is obviously not intended to correspond to the programmatic scheme of the music as a whole. It is a starting-point; and, as the various superscriptions printed in the score make clear, the composer begins his discourse, after the short introduction with its tremendous apostrophe to the dawn, at the place where the quotation ends.

* * *

Here, in brief, is the implied "scenario" of the piece, as it is indicated by the captions in the published score—all of them quotations of chapter-headings from Nietzsche's book (Strauss' tone-poem is, of course, continuous):—

[INTRODUCTION]

Zarathustra faces and greets the sunrise; and we hear in the orchestra a prodigious evocation of the mood of dawn—a mighty opening and flowering of sonorities in a spreading instrumental radiance that begins above a pedal-point on C for double-basses,

[1] Thomas Common's translation.

Collecting Records . . . . .

is an interesting and fascinating hobby. A Record Library of the World's Music is just as important as a well stocked library of the world's literature.

In England, for years, the collecting of Phonograph Records has been receiving the attention of the discerning and recently in Amercia many splendid private libraries have been started,

Through our Imported Record Department we have aided collectors throughout the world. Our catalogues of Imported Recordings will be mailed gratis upon request.

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Péquignot

Jewels

908-09-10-11

Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3

Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

organ, double-bassoon, and bass drum, with four trumpets proclaiming the solemn motto-theme (C-G-c) that pervades the entire work. This has been called the "Nature" theme, or the theme of the World Riddle: "the interval of the third is missing out of the chord, and this makes its tonal sex variable. It is the Sphinx Nature, who is staring at us with empty, listless eyes, inviting confidence, yet awesome." The passage culminates in a C major outburst of elemental grandeur for the full orchestra and organ. Then, "like the sun which descends at dusk to give light below the rim of the world," Zarathustra too goes down among men to spread illumination, to solve the Riddle of the Universe.

1. (*Of the Backworldsmen.*) He goes among the "Backworldsmen"—those benighted ones who seek in religion the solution of the World-Riddle. Zarathustra himself had once been a dweller on that unregenerate plane. "The work of a suffering and tortured God did the world then seem to me. . . . The sick and perishing—it was they who despised the body and the earth, and invented the heavenly world." The horns intone *Credo in unum deum,* and there is a chorale-like passage in A-flat for organ supported chiefly by divided strings.

2. (*Of the Great Longing.*) He turns from piety and asceticism, and, as the organ intones the "Magnificat" and the horns recall the "Credo," his soul "glows and dreams" with the soaring of the orchestra. "Wilt thou not weep forth thy purple melancholy, then wilt thou have to sing, O my soul! . . . Already drinkest thou thirstily at all deep echoing wells of consolation, already reposeth thy melancholy in the bliss of future songs!"

3. (*Of Joys and Passions.*) "Once hadst thou passions and calledst them evil. But now hast thou only thy virtues." The burningly ardent song of the strings sweeps downward chromatically through showers of harp glissandi. But the rapture is short-lived, and three trombones in unison, *fortissimo,* blare forth the Theme of Disgust through the swirling and voluptuous mists.

4. (*Grave Song.*) Satiety and despair seize his spirit, and he broods upon "the silent isle . . . the isle of graves . . . Yonder also are the graves of my youth. . . . Oh, all ye gleams of love . . . how could ye perish so soon from me! I think of you today as of those who are dead." Oboe and English horn sing mournfully above the 'cello's reminiscence of the music of longing.

5. (*Of Science.*) Zarathustra now turns to learning for solace and illumination, but rejects this also. "Thou seducest, thou false one—thou subtle one, to unknown desires and deserts." We hear a tortuous, crawling, and vaguely malign fugato, the subject of which contains all the diatonic and chromatic degrees of the scale. "Strauss seems to present this passage as a bitter satire on the emptiness of dry science." This, too, proves to be a meal of husks. Zarathustra despairs.

6. (*The Convalescent.*) "Filled with disgust and rage, he fell down as one dead; and for long he could neither eat nor drink." But an eagle fetched him berries, grapes, apples, pine-cones, sweet-smelling herbage. He revived, and the animals came and talked with

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere
Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS
INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET
(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company
OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed,

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

him. "Speak not further, thou convalescent, but go out where the world waiteth for thee like a garden! Heal thy soul with new songs!" In the music, the nightmare of science is slowly dispelled. The 'cellos and violas have an upspringing version (*Schnell*) of the Longing theme, while the trumpet utters a jubilant call and the clarinet remembers "with humor" (as the score directs) the Motif of Disgust.

7. (*The Dance-Song.*) Zarathustra perceives that he may cleanse himself of the contamination of science only by laughter and dance—that dance of the Cosmos into which all human dreams and moods and longings enter together: religions, passions, aspirations, dismay, exaltation. "Lift up thy hearts, my brothers! Higher still! and forget not to laugh! I have sanctified laughter. Thou Supermen, learn to laugh!" In the rhythm of a slow waltz, the dance begins in the orchestra after a preluding of woodwind trills. Mr. Huneker saw in this dance music, which becomes increasingly bacchanalian, "the dancing of the midget, man, in the futile, furtive gleam of sunshine that bridges the Past and the Future with the Present."

Night falls, and Zarathustra dreams of love. The orchestra sings a *Nachtlied* of grave and tender beauty. "Now only do all songs of the loving ones awake. And my soul also is the soul of a loving one. . . . 'Tis night—alas, that I have to be light." The dance bursts forth again: but in the midst of it we hear the stroke of midnight.

8. (*Song of the Night-Wanderer.*[2]) In the fourth part of Nietzsche's rhapsody, the strophes are interrupted line by line "in the manner half of a mediæval watchman's chant, half like the hymn of a mystic":

ONE!
O man, take heed!
TWO!
What saith midnight's voice indeed?
THREE!
I slept my sleep.—
FOUR!
From deepest dream I've waked, and plead:
FIVE!
The world is deep.
SIX!
And deeper than the day could read.
SEVEN!
Deep is its woe—,
EIGHT!
Joy—deeper still than grief can be;
NINE!
Woe saith: Hence! Go!
TEN!
But joys all want eternity—.
ELEVEN!
Want deep, profound eternity.
TWELVE!

In the orchestra, the twelve sombre bell-strokes die into silence, and the piece comes to its famous and mystically enigmatic close in two juxtaposed keys—the woodwind, divided strings, and harp reiterating a high B major triad, the double-basses, pizzicato, sounding the motto-theme C-G-c against a dissonant chord of the trombones. It is the shadow of that inscrutable ghost, the Riddle of the Cosmos.

* * *

[2] Nietzsche afterward entitled this chapter "The Drunken Song."

FAMOUS MUSICIANS TO ENTERTAIN YOU

Each March, for many seasons, eminent soloists have given recitals in the Vernon Room at the Chalfonte-Haddon Hall. The pleasant tradition will be continued this year, with the following artists participating:

Queena Mario, *Soprano;* Everett Marshall, *Baritone;* Alberto Salvi, *Harpist—March 16th.*

Anna Case, *Soprano;* Joseph Macpherson, *Bass;* Margaret Shotwell, *Pianist—March 23rd.*

Richard Crooks, *Tenor;* Carolina Segrera, *Soprano;* Walter Gieseking, *Pianist—March 30th.*

Write for information about the musicales . .

CHALFONTE HADDON-HALL

ATLANTIC CITY

American Plan

Leeds and Lippincott Company

To regard this score (after the manner of Strauss' earlier critics) as an attempt to set philosophy to music, is to close one's ears to much of its expressiveness. The character of its emotional substance warrants us in viewing it as fundamentally a tonal dramatization of the typical adventures of the human soul in its encounter with existence. Most of its essential subject-matter is of the simplest, most elemental, most time-seasoned character. Nature-worship, religious rapture, longings, joys and passions, melancholy introspection, disillusion and despair, songs and dances—this is not "philosophy": it is an emotional synopsis of the life of man. These things are the staple food of music.

One might excusably look upon Strauss' *Zarathustra* as a microcosmic parable in tone, an impassioned symbolization of humanity's struggle with itself and its environment,—striving and desiring, loving, worshiping, cursing; challenging sometimes and interrogating always; releasing itself in the clear ecstasy of existence, and, with *Zarathustra,* "leaping and dancing in emerald-gold delight, laughing under rosebushes and hedges of lilies, all heaviness become lightness, every body become a dancing thing, every spirit become a bird." Though, finally, despite its beautiful valor and its bravery of challenge, it leaves us wondering what, after all, we are to conclude about the matter?—since it is clear at the end that Zarathustra, in spite of his pride and his liberation and his exhilarated wisdom, is at bottom, as Sir William Temple said of human life, only another "froward child," that "must be played with and humored a little to keep it quiet, till it falls asleep, and then the care is over."

Symphony No. 3, in E-flat major ("Eroica"), Op. 55,
Ludwig van Beethoven

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

One evening at Nussdorf in the summer of 1817, when Beethoven and the poet Kuffner [3] were enjoying a fish dinner together at the tavern "Zur Rose," Kuffner made bold to ask the Titan—who happened to be in an amiable mood—which of his symphonies was his favorite (there were then, of course, only eight).

"Eh! eh!" responded Beethoven, in great good humor, "the *Eroica.*"

"I should have guessed the C minor," remarked his interrogator.

"No," insisted Beethoven: "the *Eroica.*"

The *Eroica* was then thirteen years behind him; he had finished the Eighth almost five years before; five years later he was to complete the Ninth.

With his preference for the *Eroica* many will find themselves in sympathy. Yet it seemed to some who in 1805 [4] heard the work for the first time that the symphony "often lost itself in lawlessness"—that it contained much that was "glaring and bizarre." A corre-

[3] Christian Kuffner, who is supposed to have supplied the text for Beethoven's *Choral Fantasia,* Op. 80.

[4] The first public performance of the *Eroica* was at Vienna, April 7, 1805; but there had been a private performance at Prince Lobkowitz's in December, 1804.

TSCHAIKOWSKY

Interpreted the soul of Russia in music
as no other composer has ever done

The surging sweep of his orchestration, the glowing masses of tone in his symphonies are unexampled in musical creation.

Tschaikowsky's Gorgeous
FIFTH SYMPHONY

is released this month in one of the greatest recording achievements of the new age in

COLUMBIA MASTERWORKS*

played with irresistible power by Willem Mengelberg and the Concertgebouw Orchestra of Amsterdam:

MASTERWORKS SET No. 104

TSCHAIKOWSKY: Symphony No. 5, in E Minor, Op. 64—by Willem Mengelberg and Concertgebouw Orchestra of Amsterdam.

In thirteen Parts, on seven twelve-inch Records, with leather album, $10.50.

Other notable features of the extraordinary March offering of Columbia Masterworks are:

MASTERWORKS SET No. 103

BRAHMS: Symphony No. 1, in C Minor, Op. 68—by Felix Weingartner and Royal Philharmonic Orchestra.

In ten Parts, on five twelve-inch Records, with Album, $7.50.

MASTERWORKS SET No. 105

MOZART: Symphony No. 39, in E Flat, Op. 543—by Felix Weingartner and Royal Philharmonic Orchestra.

In six Parts, on three twelve-inch Records, with Album, $4.50.

H. ROYER SMITH COMPANY
10th & Walnut Streets

N. SNELLENBURG & CO.,
11th and Market Streets

C. J. HEPPE & SON
1117-19 Chestnut Street

JOHN WANAMAKER
13th and Market Streets

B. B. TODD
1306 Arch Street

WILRATH, INC.,
J. R. Wilson, President
212-214 S. 17th Street

"Magic Columbia *Notes"*

COLUMBIA

"NEW PROCESS" *RECORDS*

Reg. U. S. Pat. Off.

Viva-tonal Recording—The Records without Scratch

Reg, U. S. Pat. Off.

spondent of that time divided the *Eroica's* hearers into three classes: there were those, "Beethoven's particular friends," who kept a tight upper lip and predicted that "after a thousand years have passed it will not fail of its effect"; another faction saw in it only "an untamed striving for singularity . . . strange modulations and violent transitions," . . . producing "a certain undesirable originality without much trouble—but genius proclaims itself not in the unusual and the fantastic, but in the beautiful and sublime." A third party, the middle-of-the-roaders, admitted that the symphony contained "many beauties," but deplored "its inordinate length," [5] and feared that "if Beethoven continues on his present path he and the public will be the sufferers." Beethoven himself, who conducted the first public performance, came in for some blame because of "discourtesy" toward his hearers: for it appears that "he did not nod his head in recognition of the applause which came from a portion of the audience."

It is easy to believe that the effect of the new symphony was exceedingly perturbing. Imagine the impression that must have been made in 1805 not only by such "wicked whims" (as the horrified Ries called them) as the famous entrance of the horn in the tonic of E-flat major against the dominant A-flat—B-flat of the violins, but by such far more startling things as that passage in the working-out section of the first movement where the entire orchestra hurls forth those tremendous minor-seconds, like a giant fist shaken at the sky, and then drops to an amazing minor-ninth chord of the strings, with the oboes calming the tempest in the lovely E-minor episode that comes so astonishingly on its heels. Well might Sir George Grove exclaim that such passages as this are "absolute Beethoven"—that there is nothing comparable to their gigantic and tempestuous power in any previous music.

That still seems true—the symphony has lost nothing of its prodigious strength, its towering stature. Only twice again in his symphonies—in the opening allegros of the Fifth and the Ninth—was Beethoven to achieve this titanic quality, with its implication of vast issues and tragic confrontations: this note that is truly Promethean.

* * *

The vast passions of the *Eroica* constitute "such a tornado [remarks Sir George] as would burst the breast of any but the gigantic hero whom Beethoven believed himself to be portraying, and who was certainly more himself than Bonaparte"—which is Sir George's shrewd and psychologically plausible comment on the celebrated tale that associates the symphony with Napoleon: for though "it may," as he says, "have been a portrait of Bonaparte, it is as much a portrait of Beethoven himself; but that is the case with everything that he wrote."

The tale itself, as familiar in all musical nurseries as the legend of Paul Revere, need not, for the millionth time, be retold in detail—how Ludwig (for whom Napoleon the First Consul was a symbol of

[5] Beethoven is said to have remarked: "If I write a symphony an hour long it will be found short enough!"

I. MILLER

INSTITUTION INTERNATIONALE

The Charm of Color!

Whether one chooses this slipper in paisley brocades of rainbow coloring, or in lustrous satins that may be tinted to *exactly* match one's gown, the effect is equally charming!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

human emancipation, a flaming torch thrust in the face of Tyranny, an incorruptible enemy of Kings) composed the symphony to express his admiration for Napoleon the republican, and tore from the score the title-page bearing the name "Bonaparte" in a furious burst of disillusioned rage when he heard that Napoleon had proclaimed himself Emperor, exclaiming in bitter fury (according to Ries): "Then is he, too, only an ordinary human being? Now we shall see him trample on the rights of men to gratify his own ambitions; he will exalt himself above everyone and become a tyrant!" "The first page," added Ries, "was rewritten, and only then did the symphony receive the title: *Sinfonia Eroica.*" Beethoven, they say, never again spoke Napoleon's name; but when he heard of his death at St. Helena, seventeen years later, he remarked, "I have composed the proper music for the catastrophe!" A surviving copy of the score contains on the title-page this nearly obliterated note in Beethoven's handwriting: *Geschrieben auf Bonaparte.* The published score he described simply as *composta per festeggiare il sovvenire di un grand' Uomo*—"composed to celebrate the memory of a great man."

* * *

Some of the difficulties encountered by those who have tried to devise a consistent programmatic interpretation of the Symphony were indicated by Mr. H. E. Krehbiel:

* * *

"It was smooth sailing [he wrote] for the first and second movements, that is, to find in them a delineation of the life and death of a hero; but a world of trouble was caused by the Scherzo coming after the funeral march, and the Finale with its variations. How the commentators have labored to extricate themselves from a predicament into which they would never have fallen if Beethoven had anticipated his procedure in the Ninth Symphony and made his Scherzo precede the Adagio! Then the progress of the hero would have been found delineated plainly enough in the four movements—his aspirations and struggles in the first, his rest and recreation in the second, his death in the third and apotheosis in the last.

"As it is, see what has been done: Berlioz suggests that the Scherzo and Finale picture funeral games given in honor of the dead hero, such as Homer describes in his *Iliad;* Marx's scheme for the entire work might be outlined as follows: I, an ideal battle as the *Einbegriff* (*i. e.,* the purport) of an heroic life; II, A nocturnal inspection of the battlefield; III, Merrymaking in camp; IV, Celebration of peace. Lenz's notion can be set forth as follows: I, Life and death of a hero; II, Funeral; III, Truce at the grave; IV, Funeral feast and heroic ballad. Oulibischeff, who never forgave Beethoven for not being as other men, likened the Scherzo to an armistice which the soldiers devote to pleasures. Some seize their rifles and hurry into the woods and we hear the merry fanfares of their hunting horns, while the measures of the soft-voiced instruments tell us that the hunters have come upon the tracks of some poor hamadryad whose fate is linked to her tree and who therefore cannot escape them.

"For Oulibischeff the Finale has absolutely no connection with the poetical conceit contained in the preceding movements, while Ambros fancifully pictures the variations as following one upon the other like a procession of many generations of men marching up to the cyclopean monument erected to the hero and crowning it with wreaths and flowers. . . ."

But whatever "program" we do or do not elect to fit to the *Eroica,* the greatness of the music itself remains for men to marvel at. This is not Beethoven the seer, the prophet, the mystic—the Beethoven of the fathomless gaze—*that* Beethoven is to be sought in

The Blum Store

fashion corner...chestnut at thirteenth

another 'first fashion...first'

covert cloth ensemble

with cape wing sleeves and dressmaker blouse $115

other distinctive ensembles, $39.75—$300

the last quartets, in certain of the sonatas, in the *Missa Solemnis*. But the Beethoven who could bestride the world and shoulder the heavens and affright the winds, this figure half granite and half flame, this Titan who laments and laughs and exults with a hugeness more than human: this Beethoven, heartbreaking and terrible and jocund, speaks out of the *Eroica* Symphony.

* * *

The temporal extent of the *Eroica* is commensurate with its greatness of substance. The stream flows deeply, at times thunderously over its rocks and precipices, subduing in its dark beauty and its violent grandeur; but it is never cluttered with dead matter, nor does it ever flow thinly through a dull and flat-toned landscape, as it does in portions of the other symphonies and in certain of the lesser overtures and piano works.

The *Eroica* is without excrescences. It is consistent and valid throughout its prodigious length, a thing of ageless wonder, with the detachment from period and manner that stamps the surpassing masterwork. Nothing in it sounds outworn. And who but Beethoven could have introduced a fugato into a funeral march and charged the formalism of the old device with such plangent lamentation?

* * *

Listening to this music, with the measureless sorrow of its noble threnody, we may remember the great soul, heroic and tender and pitiful, who lives for us in the unforgettable reminiscence of the Baroness von Ertmann: "She related," says Mendelssohn, "that when she lost her last child Beethoven at first did not want to come into the house; at length he invited her to visit him, and when she came he sat himself down at the pianoforte and said simply: 'We will now talk to each other in tones,' and for over an hour played without stopping, and, as she remarked, 'He told me everything, and at last brought me comfort.'"

THE PENSION FUND OF THE PHILADELPHIA ORCHESTRA

A considerable amount is added annually to this Fund through the generosity of subscribers who, when unable to use their tickets, turn them in to the management to be sold for this very worthy cause. Such tickets should be sent or mailed, as early as possible, to the Manager, 809 Packard Building, Philadelphia, Pa., in an envelope marked "Pension Fund Tickets." If, because of insufficient time, it is impracticable to send the tickets, the location, section, row and number may be telephoned to the office, RITtenhouse 5470, or on Saturdays, because of the half-holiday, between 7.00 and 7.30 o'clock, on the evening of the concert to the Academy of Music, SPRuce 9839, in which case substitute tickets will be issued and sold.

THE PHILADELPHIA ORCHESTRA ASSOCIATION

Beyond The Routine Of Trust Work

Over and above the unusual degree of financial protection afforded by our $23,000,000 Capital, Surplus and Undivided Profits, there is the equally important work of *personal* protection in which our trust officers are long experienced.

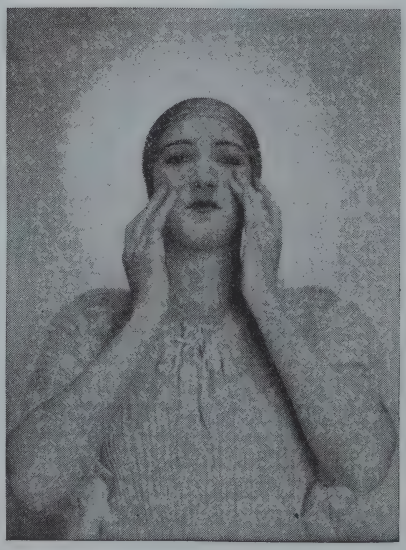
In dealing with many hundreds of beneficiaries, they have shown the same active interest in the educational, moral and physical development of young people that the creators of the trusts would have shown.

We will welcome an inquiry from you regarding our methods of trust protection.

The
Real Estate-Land Title & Trust Company
WORLD'S OLDEST TITLE COMPANY

Main Office:
Broad—Chestnut
—Sansom

Downtown Office:
517 Chestnut
Street



When you use Elizabeth Arden's Preparations according to the methods carefully evolved by Miss Arden herself, the health and clear beauty of your skin are as assured as if you were working under Miss Arden's personal supervision.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for appointment
RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*
673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
March 15
At Two-Thirty

Next Week's Program

Saturday Mar. 16
Monday Mar. 18
At Eight Twenty

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*
CLEMENS KRAUSS, *Guest Conductor*

MOZART — Serenata notturna

REGER — Ballet Suite

STRAUSS — Salome's Dance

BEETHOVEN — Symphony No. 7, in A major

I. Poco sostenuto. Vivace.
II. Allegretto
III. Presto. Presto meno assai
IV. Finale. Allegro con brio

This program will end approximately at 4.00 P. M. on Friday and at 10.00 P. M. on Saturday and Monday.

NOTICE

The doors of the auditorium will be closed at the beginning of the concert and will not be opened for admission to latecomers until the regular intermission, after which the doors will again be closed until the end of the concert.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY *Afternoons at 2.30*	SATURDAY *Evenings at 8.15*	MONDAY *Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 24 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Feb. 4	OSSIP GABRILOWITSCH
Feb. 1-2	BERNARDINO MOLINARI
Feb. 8-9	ARTUR RODZINSKI
Feb. 15-16-18	ALEXANDER SMALLENS
Feb. 22-23 to March 1-2	EUGENE GOOSSENS
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS *

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Ossip Gabrilowitsch, Pianist

January 18-19
Abram Chasins, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.45, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

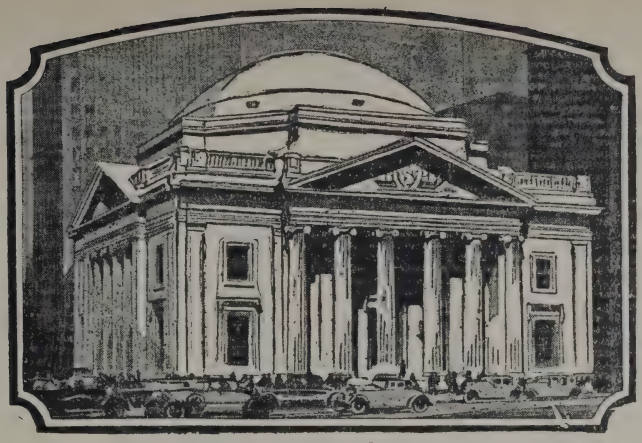
WASHINGTON (Auditorium) —Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.



Chartered 1836

A Suggestion to Those Who May Have Profited by the Present State of the Market

We cite the following experience as an example of commendable prudence:

A man, whose principal business was trading in securities for a number of years was highly successful. Early in his career he placed a share of his profits with a Trust Company under a Living Trust, naming his wife beneficiary. From time to time he added to this fund from subsequent profits.

In the depression of the market following the War, his fortune was wiped out, *with the exception of this trust fund.*

Today, this man and his wife are living comfortably on the income from this Living Trust, which after their death will be continued for their children.

* * *

Many foresighted business men use the Living Trust as a means of assuring protection to their families against possible financial reverses.

Further information on the uses and advantages of the Living Trust will be sent on request

GIRARD TRUST COMPANY

BROAD AND CHESTNUT STREETS · · PHILADELPHIA

J. E. CALDWELL & CO.

CHESTNUT STREET AT JUNIPER

Critically Selected
Caldwell Diamonds

Each individual gem, whether large or small, is subjected to the most rigid examination by the experts of this house. To be accepted, it must conform to the highest standards of quality, beauty and brilliance.

JEWELRY · SILVERWARE · WATCHES · STATIONERY

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
MARCH 15-16-18

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY
1617 SPRUCE STREET
Frederick Hahn, *President-Director*

Fifty-nine years of continued success in training musicians

The OSTROVSKY SYSTEM of Hand Development is highly recommended for fitting the hand of the Pianist, Violinists or 'Cellist for its task—removing faults, improving and reconstructing technique and tone—a short cut to the achievement of artistic playing.

FOR PARTICULARS, CONSULT REGISTRAR

Pupils may register at any time — Early enrollment desirable

Telephone: Pennypacker 5053

BRANCHES:

West Philadelphia, 5132 Spruce Street — Germantown, 30 East Walnut Lane
Tioga, 1622 West Westmoreland Street — Glenside, Pa., 246 Cliveden Avenue
Columbia, Pa., 743 Locust Street

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop — Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street — Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
206 So. Camac Street

Lamp Shades
Old Prints — *Waste Baskets*
SPECIAL ORDER SERVICE

---and books?
emma feldman
book & art shop
1232 locust street

A Monthly Income for Your Wife

Don't burden her with the dangers and responsibility of investing or reinvesting all of your estate. We have an unbeatable plan for paying her a lifelong monthly income—safe, sure, regular, and a satisfying return on your investment. Has other advantages also. Adopt this plan, and, after you have gone, nothing and nobody can take any portion of this income from her. *Send for booklet entitled, "Nailed Down Tight."*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square — Founded 1847 — Philadelphia, Pa.

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

PEARLS

DIAMONDS

EMERALDS

RUBIES

SAPPHIRES

A most extraordinary assemblage of the finest Jewels—mounted in Platinum.

The magnificence of the Polished Girdle Diamond causes it to be chosen as the Diamond for

THE ENGAGEMENT RING

—their cost is no greater than Diamonds of ordinary cutting.

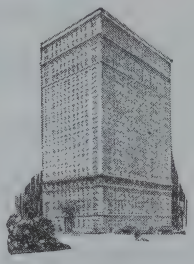
The Barclay

RITTENHOUSE SQUARE EAST

HARRY TAIT, Managing Director

The "New" City Home

WHEN you say "cooperative apartment" you are naming the new type of American home which is displacing the expensive and troublesome city house, and the rented apartment or glorified "flat". A bold step forward in home owning, its wide spreading acceptance by American leaders in finance, the law, and the professions generally, indicates the social soundness of the cooperative plan, the safety of its investment aspect, the convenience of operation, its economy. It answers the desire for individual ownership —with the annoying details of operation under the direction of an experienced manager at a cost much less than any one owner could achieve.



The Barclay fulfills all the essential requirements of the cooperative plan, as worked out in nearly 150 similar projects in large cities and is under the same planning and selling direction which has proved so successful in many of New York's best known cooperatives.

This beautiful and ideally located twenty-one story building is exceedingly well planned to provide for every requirement of a fashionable town residence. Eleven and eight room housekeeping apartments of distinctive plan have complete provision for every modern home convenience. The two and three room non-housekeeping apartments have serving pantries and refrigeration. Larger suites can be arranged if desired. Restaurant and private dining rooms, together with maid and valet service, furnish features of an exclusive residential hotel.

All apartments are to be sold on the 100% cooperative ownership plan.

For information apply to Your Own Broker or

the Selling Agent

BROWN, WHEELOCK: HARRIS, VOUGHT & CO., INC.

1722 RITTENHOUSE STREET . PHILADELPHIA, PA.

A book describing all the types of apartments and the services offered will be sent you on application to the Selling Agent, or your own broker

Architect: J. E. R. CARPENTER *Builder:* UNITED ENGINEERS & CONSTRUCTORS INC.

Oshkosh Trunks

Extensive travel has put Oshkosh in the high position it holds today.

110 Oshkosh Styles.

But Oshkosh in return has done much for travel.

$32 to $275

Bains LUGGAGE THAT LASTS

1028 Chestnut St. —— 1516 Chestnut St.

ON OR ABOUT MARCH FIFTEENTH

DIESINGER'S

Specialists since 1886 in the Creation of Jewelled Jewelry

WILL REMOVE THEIR BUSINESS

from

720 SANSOM STREET

to

1420 WALNUT STREET

(SUITE 401—FOURTH FLOOR)

INCREASED patronage of our exclusive clientele has encouraged this forward step. For our new, convenient and centrally located quarters we have engaged additional craftsmen of superior technique.

We invite your inspection of our improved facilities.

DUNNING SYSTEM OF IMPROVED MUSIC STUDY

Carre Louise Dunning, Originator
8 West 40th St., New York City
834 South Plymouth Blvd., Los Angeles, Calif.

The Greatest Musical Event in New York City in the past several decades was the playing of a ten-year old Dunning pupil with the New York Philharmonic Orchestra, March 20, 1926. The child had only studied one year and eight months. She played Le Carnaval des Animanx, by Saint-Saens. The piece is twenty-three pages long; she memorized it in three weeks. If you have any plan for teaching that can bring such results in that length of time, then you do not need the Dunning System. If you have not, then you do. Members of these prominent families have had the benefit of the Dunning System: Astors, Vanderbilt, J. Innesley Blair, George F. Baker, Duchess of Torlonia, Bradley Martin, Sir Edgar Guest, J. Pierpont Morgan, Roland Harriman, Gloria Caruso, F. W. Woolworth.

Faculty of Normal Teachers' Classes Held in These Cities

Katharine M. Arnold.....93 Madison St., Tiffin, Ohio
Allie E. Barcus.....4619 Broadway, Chicago, Ill.
Elizette R. Barlow.....Box 1244, St. Petersburg, Fla.
Catherine G. Bird.....658 Collingwood Ave., Detroit, Mich.
Grace A. Bryant.....201 10th Ave., N., Twin Falls, Idaho
Mrs. Jean Warren Carrick.....160 E. 68th St., Portland, Ore.
Dora A. Chase.....345 Clinton Ave., Brooklyn, N. Y.
Adda C. Eddy.....2643 Highland Ave., Cincinnati, Ohio
Beatrice S. Eikel.....Kidd-Key College, Sherman, Texas
Ida Gardner.....17 E. 6th St., Tulsa, Okla.
Gladys M. Glenn.....1217 Bowie St., Amarillo, Texas
Florence E. Grasle.....Michigan State Institute of Music, Lansing, Mich.
Harriet Bacon MacDonald.....13434 Detroit Ave., Cleveland, Ohio
Kate Dell Marden.....61 N. 16th St., Portland, Ore.
Mrs. W. P. Mason.....10250 S. Wood St., Chicago, Ill.
Laud G. Phippen.....3435 Asbury Ave., Dallas, Texas
Ellie I. Prince.....4106 Forest Hill Ave., Richmond, Va.
Virginia Ryan.....1070 Madison Ave., New York City
Stella H. Seymour.....1419 S. St. Mary's St., San Antonio, Texas
Gertrude Thompson.....508 W. Coal St., Albuquerque, N. M.
Isobel M. Tone.....626 Catalina St., Los Angeles, Calif.
Mrs. H. R. Watkins.....124 E. 11th St., Oklahoma City, Okla.

Philadelphia Civic Opera Company

ACADEMY OF MUSIC
1928—SIXTH SEASON—1929

Thursday Evening, March 21, 1929

AT 8.15 O'CLOCK

NOZZE DI FIGARO—*Mozart*

In Italian

Count.....Nelson Eddy
Countess.....Alma Peterson
Susanna.....Irene Williams
Cherubino.....
Marcellina.....Helen Jepson
Barbarina.....Florence Irons
Figaro.....Alfredo Gandolfi
Bartolo.....Ralph Jusko
Basilio.....Albert Mahler
Don Curzio.....James Montgomery

ALEXANDER SMALLENS, *Conductor*
KARL T. T. SCHROEDER, *Stage Director*
Costumes and scenery furnished by the
Consolidated Theatrical Costume Company of New York City
Fifty-five members of the Philadelphia Orchestra
All Philadelphia Chorus—Eighty Members
PRICES, 50 Cents to $4.00

Tickets on sale at Heppe's, 1119 Chestnut St. and 1112 Packard Building

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS
PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Twenty-Fourth Pair of Concerts
Eighth Monday Concert

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
MARCH 15, at 2.30

SATURDAY EVENING
MARCH 16, at 8.20

MONDAY EVENING
MARCH 18, at 8.20

1928-1929

NAN DUSKIN'S OWN STORE

ensembles . . . with jaunty short coats or longer ones cut on slim lines . . . 69.50 to 200.00

126 So Eighteenth St
COR SANSOM

Decorate with Artistic Lighting Equipment

Quaint
Lighting Fixtures & Lamps

THE
HORN & BRANNEN MFG CO.
Retail Sales Room
427-433 N. Broad Street

Beware *of* Face Fatigue

MODERN life is exacting its toll of your beauty. With appalling suddenness come scowl lines . . . crow's-feet . . sagging contours . . double chin . .

Science alone can prevent this tragedy to your face, the sane science of Helena Rubinstein. Visit her Salons and learn first-hand the "secret" of long-lasting youthfulness and beauty.

Learn, in detail, how to give yourself correct home treatments . . learn the subtle art of make-up. And, if you are in earnest about your beauty have at least one Helena Rubinstein treatment. It will prove a revelation to you!

For appointment telephone Pennypacker 2028

Helena Rubinstein
PARIS LONDON
254 S. 16th St., Philadelphia

For the harmonious perfection of your Beauty's ensemble, come to the Salons de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Solicitor
WILLIAM CURTIS BOK

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

Head of Vocal Department
PASQUALE AMATO

Head of Violin Department
ISRAEL SIEKIERKA

VIOLIN • HARMONY • COUNTERPOINT • COMPOSITION

WM. F. HAPPICH

1520 Chestnut Street

ALFRED SEYDEN — *Violinist*

Studio: 508 Presser Building

Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

---

PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman, *Managing Director*
216 SOUTH 20th STREET
Locust 1877

G. RUSSELL STRAUSS

TEACHER of SINGING
BARYTONE
1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART

BEN STAD, Director
44th at Chestnut Street
EVERGREEN 3959

THE STERNBERG SCHOOL OF MUSIC

Constantin von Sternberg, *Founder*
Rittenhouse 3634 — *Thirty-ninth Season* — 30 South 21st Street

---

Rittenhouse School of Music

265 South Nineteenth Street
Hermione Montanye, Director

SUTOR SCHOOL of Music

Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Both Studios are equipped with a Visuola.

WINIFRED ATKINSON

PIANIST

1716 Chestnut St. Locust 4980

Faculty: The Philadelphia Conservatory

La Bottega Mediterranea

334 Allen's Lane, Mount Airy
One block west of Allen's Lane Station

European and North African hand-tooled leather, pottery, brass, linens, jewelry, antique furniture.

ELSA and DOROTHY McCAUSLAN

Bell Phone, Spruce 6405

MISS PINAUD

Specialists in Electrolysis

Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only
712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

Candle Cottage Antiques

A. I. R. MacCain

338 ALLEN LANE

Mt. Airy Philadelphia

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President,* 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President,* 811 Packard Building
Mrs. Charles W. Henry, *Vice-President,* Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary,* Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary,* 2116 Pine Street
Mrs. George Henderson, *Treasurer,* 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John A. Brown, Jr.
Mrs. John Cadwalader
Mrs. Cyrus H. K. Curtis
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Miss Caroline Sinkler
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. Grahame Wood

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President,* Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President,* 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President,* School Lane, Germantown
Miss Rossmassler, *Recording Secretary,* Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.,* 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer,* Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

Concert Management Elkan-Vogel

announces

RAY PORTER MILLER

Lyric Soprano

IN A RECITAL

Academy of Music Foyer

Monday Evening, March 25th, 8.15

Tickets $1.50: Heppe's and Elkan-Vogel Co.,
1716 Sansom Street

Green Parrot Tea Room
314 South Smedley Street
Between 16th & 17th—Spruce & Pine
LUNCHEONS TEAS DINNERS
Bell Phone, Pennypacker 6620

THE PEASANT SHOP
cordially invites you to visit
its New Quarters
119 South 19th Street

NEETER-BAREND CO.
Dealers in
Highgrade String Instruments and Bows
804 Pine Street, Philadelphia, Pa.
Phone Walnut 4627
432-83rd Street, Brooklyn, N. Y.
Phone Shore Rd. 1577

Helen M. Sommer
Advertising Agent
Specializing in a complete and personal service for private schools and summer camps, including the planning, preparation and placing of advertising and printing catalogs.
formerly of The Moffatt Agency
1211 Clover St. Rittenhouse 7978

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Charles P. Blinn
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllys K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Miss Anna Katharine Stimson
Mrs. William A. Sullivan
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

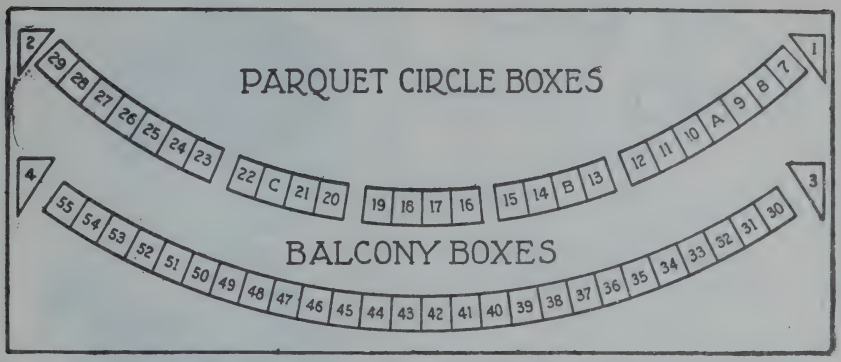
Directors

Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirs

Important Gowns for
Fashionable Festivities

HOUSE *of* WENGER
1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

Song Recital

MARY BRAY

Contralto

RONALD O'NEIL, *Accompanist*

WITHERSPOON HALL
WALNUT AND JUNIPER STREETS
PHILADELPHIA

MONDAY EVENING
MARCH 25th, 1929
AT 8.30

PROGRAM

I.

COME UNTO THESE YELLOW SANDS (THE TEMPEST), *Henry Purcell*
PASSING BY . . . . . *Edward Purcell*
O HAD I JUBAL'S LYRE (JOSHUA) . . . . . *Handel*
ET EXSULTAVIT (MAGNIFICAT) . . . . . *Bach*

II.

VIER ERNSTE GESANGE . . . . . *Brahms*
a. Denn Es Gehet Dem Menschen
b. Ich Wandte Mich
c. O Tod Wie Bitter Bist Du
d. Wenn Ich Mit Menschen

III.

AIR DE LIA (L'ENFANT PRODIGUE) . . . . . *Debussy*
THRENODY . . . . . *Holmès*
BERCEUSE . . . . . *Ropartz*

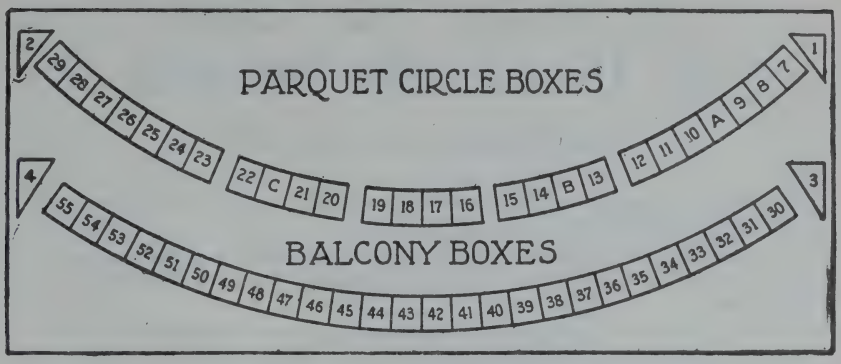
IV.

THE DAY IS NO MORE . . . . . *Carpenter*
SYMPHONY IN YELLOW . . . . . *Griffes*
AT THE CRY OF THE FIRST BIRD . . . . . *Guion*
THE LARK IN THE CLEAR AIR . . . . . *Old Irish*
THE FLOODS OF SPRING . . . . . *Rachmaninoff*

Steinway Piano Used

TICKETS AT HEPPE'S, 1119 CHESTNUT STREET
PRICES $1.50 AND $1.00

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Thos. Raeburn White
19 Mr. Edward W. Bok
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mr. & Mrs. Leander C. Claflin
Mr. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

A Smart Fur Coat to Finish the Season

At Our Regular Moderate Prices

With several months of cold weather yet to come, the smart woman turns to an extra coat of fur to add interest to her wardrobe.

For her, and for the woman who has postponed purchasing a coat this year, the group now remaining offers an excellent opportunity for the selection of a fine coat or wrap.

These coats are not advertised at a reduction because this establishment is opposed to the policy of marking up prices during the busy season so that they can be sold at drastic cuts during the late Winter and early Spring.

Ferber fur prices are always fair. These coats offered are fairly priced.

Jacques Ferber
Furs

1708 WALNUT STREET

Pauline Herman
IMPORTER

WALNUT AT 19TH RITTENHOUSE PLAZA

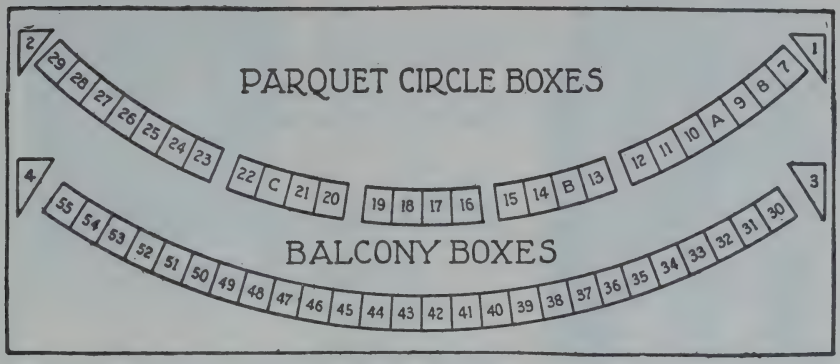
Now Showing

HATS

for the

Winter Resort Season

The List of Box Holders for 1928-1929



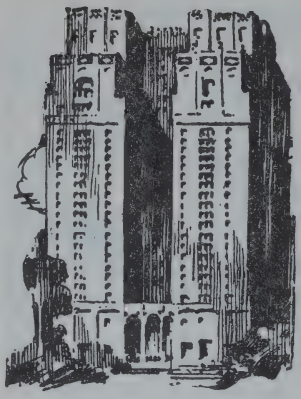
MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory



LIVE in the heart of Philadelphia and still be far away from the noise of traffic—city dust and inconveniences. You can do that very thing in the modern twenty-two story

Rittenhouse-Plaza
APARTMENTS

N. W. Cor. Walnut and 19th Streets

Inspect our beautiful display apartments—with central refrigeration—incinerators—and every last-minute convenience and refinement

Six rooms—3 baths Eight rooms—4 baths

Our representative on premises
MASTBAUM BROTHERS & FLEISHER
1424 S. Penn Square

Mitchell Fletcher Co.
Fancy Fresh Fruit in Baskets $5 to $25
PHILADELPHIA—WAYNE—ATLANTIC CITY

SHUT-IN-SHOP
SHUT-IN-CRAFT
Initials Embroidered
Jigsaw Puzzles Cards
35 South 19th Street

Rittenhouse 4985
OTTO KELLER
Own Make Ice Cream
. . Cakes, Pastry and Candy . .
218 South 20th Street
Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE
We Deliver Anywhere
Penn Athletic Club
LOCUST AT EIGHTEENTH ST.
Philadelphia, Pa.
Telegraph Delivery Service
Bell, Pennypacker 1411

CAMPBELL-HICKIE
Negligees *Lingerie*
S. E. Cor. 17th and Walnut Sts.
Philadelphia

LEOPOLD STOKOWSKI
Conductor

Orchestra Personnel *for* 1928-1929

CLEMENS KRAUSS
Guest Conductor

First Violins

MISCHA MISCHAKOFF
Concertmaster
ALFRED LORENZ
LUIGI FERRARA
ALEXANDER J. THIEDE
ALEXANDER ZENKER
HARRY ALEINIKOFF
DAYTON M. HENRY
ISRAEL SIEKIERKA
JACOB SIMKIN
YASHA KAYALOFF
ALEXANDER HILSBERG
GRISHA MONASEVITCH
HENRY SCHMIDT
GEORGE BEIMEL
KALMAN SMIT
JOEL BELOV
ARTHUR B. LIPKIN
MARIUS THOR

Second Violins

DAVID DUBINSKY
IRVING BANCROFT
JOHN W. MOLLOY
A. GORODETZKY
DAVID COHEN
LOUIS FISHZOHN
MATTHEW J. MUELLER
DOMENICO BOVE
J. SAVITT
M. ROTH
EMIL KRESSE
S. DABROWSKI
SCHIMA KAUFMAN
MAX ZALSTEIN
LOUIS GESENSWAY
ANDRE CALLOT
DAVID MADISON
LOUIS GABOWITZ

Violas

SAMUEL LIFSCHEY
SAM ROSEN
HENRY J. MICHAUX
AMEDEE VERGNAUD
DAVID EPSTEIN
GUSTAVE A. LOEBEN
MAURICE KAPLAN
EDWARD MURRAY
PHILIP NEETER
RUDOLPH ENGEL
GORDON KAHN
WM. S. GREENBERG
ALEXANDER GRAY
TIBOR SERLY

Violoncellos

WILLEM VAN DEN BURG
WILLIAM A. SCHMIDT
ISADORE GUSIKOFF
B. GUSIKOFF
MILTON PRINZ
ADRIAN SIEGEL
DANIEL SAIDENBERG
SAM BELENKO
J. STERIN
JOHN GRAY
MORRIS LEWIN
KARL ZEISE

Basses

ANTON TORELLO
A. HASE
FABIEN KOUSSEWITZKY
HEINRICH WIEMANN
VINCENT LAZZARO, JR.
MAX STRASSENBERGER
MATYAS PAULI
LOUIS BOEHSE
MARIO GARAFFONI
S. SIANI

Harps

VINCENT FANELLI, JR.
F. NICOLETTA

Flutes

W. M. KINCAID
JOSEPH LA MONACA
JOHN A. FISCHER
HANS SCHLEGEL

Oboes

MARCEL TABUTEAU
EDWARD RAHO
MARCEL J. DANDOIS
LOUIS DI FULVIO

Clarinets

DANIEL BONADE
LUCIEN CAILLIET
PAUL ALEMANN
JULES J. SERPENTINI
Jules Cocozzo
Louis Morris

Bassoons

WALTER GUETTER
JOHN FISNAR
F. DEL NEGRO
HERMAN MUELLER

Horns

ANTON HORNER
JOSEPH HORNER
OTTO HENNEBERG
ALBERT RIESE
CLARENCE MAYER
GEORGE WARDLE
Alfred Zoellner
William Koch

Trumpets

SOL. COHEN
SIGMUND HERING
HAROLD W. REHRIG
RUDOLPH ENGEL

Trombones

GARDELL SIMONS
PAUL P. LOTZ
C. E. GERHARD
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

PHILIP A. DONATELLI
HEINRICH WIEMANN

Tympani

OSCAR SCHWAR
EMIL KRESSE

Battery

BENJAMIN PODEMSKI
JAMES VALERIO

Celesta

GUSTAVE A. LOEBEN

Euphonium

HEINRICH WIEMANN
Chas. A. Norato

Librarian

MARSHALL BETZ

Orchestra Manager

DAVID DUBINSKY

THERE'S A CORNER IN YOUR LIVING-ROOM WAITING FOR A STEINWAY

ALMOST everyone's dream of the home he'd like to own includes a fine piano. And in almost every case that piano is a Steinway. . . . For there is something in the dignity, the prestige and beauty of this great instrument which lends a final touch of distinction to any interior.

For every home there is a suitable Steinway model. The prices vary according to the size. But there is never any variation in quality. Each is a true Steinway, with the pure and lovely tone, the power and flexibility which have made it, for seventy-five years, the favorite instrument of the foremost artists and composers.

You can have a Steinway in your living-room *now* by making a 10% first payment—and the balance will be extended over a period of two years! . . . Select *your* instrument today.

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, *and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.*

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

TWENTY-FOURTH PAIR

Friday Afternoon
March 15

Saturday Evening
March 16

Eighth Monday Evening Concert, March 18

1929

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR
CLEMENS KRAUSS, GUEST CONDUCTOR

MOZART — Serenata notturna

REGER — A Ballet Suite

I. Entrée
II. Columbine
III. Harlequin
IV. Pierrot and Pierrette
V. Valse d'Amour
VI. Finale

STRAUSS — Dance of the Seven Veils from "Salome"

INTERMISSION

BEETHOVEN — Symphony No. 7, in A major

I. Poco sostenuto. Vivace.
II. Allegretto
III. Presto. Presto meno assai
IV. Finale. Allegro con brio

The Steinway is the Official Piano of The Philadelphia Orchestra

This Spring more than ever before a man should give particular attention to the clothes he buys. Conditions demand it.

Clothes made according to the Hughes & Muller standard of workmanship are the most economical from every standpoint.

The new Spring and Summer materials have arrived from England and Scotland.

HUGHES & MÜLLER
Established in 1848 at 338 High Street
1527 WALNUT STREET
PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building
S. E. Corner 15th and Chestnut Street
Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited. Certificates of Deposit Issued. Trusts of All Kind Executed. Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Serenade No. 6 (Serenata Notturno), in D major: Köchel, 239, W. A. Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart composed the work on this program at Salzburg in January, 1776, in his twentieth year. According to Jahn, it was written for an "unknown occasion."

The *Serenade* is uncommonly interesting by reason of its instrumental charm and ingenuity. It is written for two small orchestras, the first consisting of two principal violins, violas, and double-basses; the second, of first and second violins, violas, 'cellos, and timpani. It is in three movements: I. MARCH (*Maestoso,* D major, 2-4); II. MENUETTO (D major, 3-4, with a Trio in G major); III. RONDO (*Allegretto,* D major, 2-4), which is interrupted by an *Adagio* of ten measures (D major, 3-4), leading into an *Allegro* in 2-4 time, and concluding with the original tempo and subject-matter of the *Allegretto.*

Jahn remarks of the work: "Such admirable use is made of the contrast and combination of the two little orchestras, of the tutti parts and of varied sound effects, such as pizzicato, etc., and even the drum is so skilfully employed, that the slight work acquires a highly original coloring. With true tact, the movements are made short, in order that the singular charm of the piece may run no risk of fatiguing the ear."

A Ballet Suite, Op. 130.....Max Reger

(Born at Brand, Bavaria, March 19, 1873; died at Leipzig, May 11, 1916.)

On one occasion when Josef Stransky, then conductor of the Philharmonic Society of New York, directed a performance of the Hiller Variations of Reger in Berlin, the composer was present, and is said to have been so impressed with the performance that he wrote a letter to Mr. Stransky, in which he declared that he "considered the performance the most perfect in every way that he had ever heard of this favorite work of his." Being of a grateful nature, Mr. Reger dedicated to Mr. Stransky the Ballet Suite which appears on this program. The Suite was published in 1914, and was duly performed by the Philharmonic Society of New York under the direction of Mr. Stransky.

Leopold STOKOWSKI *explains*

SYMPHONY NO. 7, IN A MAJOR, OP. 92, LUDWIG VAN BEETHOVEN

"It is remarkable that at the time Beethoven was composing his Seventh Symphony he was at one of the most unhappy moments of his often unhappy life. He was just beginning to fully realize that he would be a victim for the rest of his life of the most terrible thing that can happen to a musician—to become deaf. His deafness cut him off from the rest of humanity and made him seem alone within himself. This gave him prolonged periods of deep melancholy, and yet the Seventh Symphony is remarkable for its joyousness of spirit. Practically all the rhythms in it are dance rhythms, so that one could almost call it a dance symphony."

The above words are spoken by Leopold Stokowski himself. He follows them with a most interesting and attractive outline of the themes, each one illustrated on the piano and explained by him. And at the close—Stokowski says:

"I hope my brief explanation will help you to enjoy this most inspired and beautiful Symphony."

This entire fascinating "talk" by Stokowski is but the prelude to one of the most marvelous recordings Stokowski and the Philadelphia Orchestra have ever made for the Victor Talking Machine Company. The Seventh Symphony is indescribably superb—the golden best of a group of master musicians led by a genius. The preliminary record is so amazingly true to life, that friends of the great conductor are startled when they first hear it. It *is* Stokowski.

Let him "help you to enjoy this most inspired and beautiful Symphony."

The Suite comprises these movements:

I. "Entrée" (D major, 4-4); II. "Columbine" (*Adagietto,* B-flat major, 3-4); III. "Harlequin" (*Vivace,* B minor, 6-8); IV. "Pierrot and Pierrette" (*Larghetto,* F major, 4-8); V. "Valse d'Amour" (E major, 3-4); VI. Finale (*Presto,* D major, 6-8).

* * *

On the occasion of the first performance of this Suite in America, the following analysis was published in the Philharmonic Society's program book by its distinguished annotator of that period, the late William H. Humiston:

"The first movement is in march time, and begins with a vigorous theme by the full orchestra. Mr. Reger has been very modest in his orchestral requirements, however; this is practically the orchestra of Haydn; two flutes, two oboes, two clarinets, two bassoons, two trumpets, four horns are all the wind required. Three kettledrums, a triangle, and the strings, in addition, serve the composer for many and varied color effects. The opening theme is made more exciting by a triplet rhythm in the horns, and the triplet figure is used frequently during the movement. After a figure in sixteenths has still more increased the vivacity, it drops away to a charming duet for two clarinets in thirds, answered by the oboes to an accompaniment by strings, both *arco* and *pizzicato*. The movement closes with a return to the first theme.

"*Columbine* is a dreamy, extremely slow movement, in the nature of a reverie. Muted horns give the prevailing color to this movement. *Harlequin,* in spite of its minor tonality, is gay and brisk. There is more use of muted horns, sustained against a lively staccato movement in the strings and woodwind, all in the utmost pianissimo. The ending is quite unusual, a single horn playing the tonic (B) at the end, pianissimo. *Pierrot and Pierrette* begins with an oboe solo, but the chief feature of this movement is a 'cello solo; there are many slight tempo changes in the course of this short piece. The *Valse d'Amour* opens with three bars "sostenuto," when the first flute and first horn give out the waltz theme. Then comes, not a ballroom waltz, but a ballet waltz, with plenty of variety, and charmingly orchestrated. It ends ritardando—and finally adagio. The *Finale* is a tarantelle, with a cross-rhythm (in 3-4) appearing from time to time, but it does not disturb the principal rhythm, it rather accentuates it."

Collecting Records . . . . .

is an interesting and fascinating hobby. A Record Library of the World's Music is just as important as a well stocked library of the world's literature.

In England, for years, the collecting of Phonograph Records has been receiving the attention of the discerning and recently in Amercia many splendid private libraries have been started,

Through our Imported Record Department we have aided collectors throughout the world. Our catalogues of Imported Recordings will be mailed gratis upon request.

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Pequignot

Jewels

908-09-10-11

Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3

Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

Dance of the Seven Veils, from "Salome," Op. 54. . . Richard Strauss
(Born at Munich, June 11, 1864.)

Oscar Wilde is said to have written his celebrated one-act tragedy, *Salome,* in French. It was published in that language in 1893. The legend is that he devised it for Sarah Bernhardt, but Oscar indignantly denied this. To write a play especially for any actor or actress, he declared, "is work for the artisan in literature, not for the artist." In 1894 the play was published in an English translation by Lord Alfred Douglas, and Aubrey Beardsley made pictures for it.

Richard Strauss's music-drama, based upon the play of Wilde, was set to a German version of the text by Hedwig Lachmann. The opera was completed in 1905, and produced at Dresden, December 9, 1905. It was put on at the Metropolitan Opera House, January 22, 1907, and immediately taken off. But Mr. Hammerstein produced it at the Manhattan Opera House (in French) on January 28, 1909, with Mary Garden as the exigent daughter of Herodias, and the music-drama had numerous performances during that season and the next. In the Manhattan production Miss Garden herself danced the Dance of the Seven Veils, whereas Miss Fremstad at the Metropolitan had used a substitute.

* * *

The scene is a moonlit terrace in the palace of Herod, Tetrarch of Galilee. At one side is a gigantic staircase; at the back, an old cistern surrounded by a wall of green bronze. The neurotic Herod cannot take his gaze off his perturbing step-daughter; while his wife Herodias, that most unneighborly of operatic consorts, keeps a balefully suspicious eye on him. He has just slipped in the blood of the love-sick suicide, Narraboth, and Herodias has contributed to the general amiability by reminding him that she, of royal race, has condescended to marry the son of a camel-driver. Herod assures her that she is a liar, and turns for consolation to Salome, stonily pale and sick with desire—though not for him.

"Dance for me, Salome!" beseeches Herod. But Salome answers that she has no wish to dance. Herod pleads with her: he promises to give her, if she will dance, whatever she may ask. Salome brightens up and bids him swear it. He swears by his life, his crown, his gods. "You have sworn, Tetrarch," she says. "I have sworn, Salome," answers Herod. He shivers—there is a chill wind on the terrace, the beating of nighty wings in the air. . . .

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company

OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed,

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

No—the wind is not cold, he cries: it is hot, and he is suffocating. Unbearably excited, he cries for water, for air.

As slaves bring perfumes and the seven veils, and take off the sandals of Salome in preparation for the dance, the warning voice of Jokanaan is heard from his cistern. Herodias is upset, and would go indoors; but the infatuated Herod declines to move until Salome has performed. "Do not dance, my daughter," begs Herodias. But Salome pays no heed to her. "I am ready, Tetrarch," she announces.

"The musicians begin a wild dance," say the stage directions in Strauss's score. Salome remains motionless. The music grows quieter at her command. Then Salome begins to dance the Dance of the Seven Veils.

The principal dance theme is sung by a flute and solo viola. This is combined with Salome's chief motive (flute), and with others of amorous significance that have been called *Enticement* (clarinet), *Ecstasy* (violins in sixths), and *The Kiss* (strings, horn, wood). A second dance theme—a passionate and contagious tune—is played by violins, violas, horn and woodwind. Salome languishes, but soon bestirs herself to new frenzies, and the dance reaches a vertiginous climax with a double fortissimo (*sehr schnell*) on a phrase from the motive of *Ecstasy,* with a version of the first dance tune as a tumultuous counter-theme for trumpets and trombones. The scene ends with a prolonged trill and a wild descent of the strings, as Salome lingers for an anticipatory moment by Jokanaan's cistern, then flings herself at the feet of the enraptured Herod.

Symphony No. 7, in A major, Op. 92.....Ludwig van Beethoven

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

One cannot help wondering what Beethoven would have thought and said about some of the many distinguished commentators who have attempted to "interpret" the Seventh Symphony. Would he have been pleased by Schumann's discovery, in the second movement, of the marriage ceremony of a village couple? Or by d'Ortigue's pleasing fancy that this movement pictures a procession in an old cathedral or in the catacombs? Or by the notion of Dürenberg, "a more cheerful person," as Mr. Hale has described him, who "prefers to call it the love-dream of a sumptuous odalisque"?

Eminent

SOLOISTS

for your pleasure

Each March, for many seasons, famous soloists have given recitals in the Vernon Room at the Chalfonte-Haddon Hall. The pleasant tradition, continued this year, enables you to hear the following artists:

Anna Case, *Soprano;* Joseph Macpherson, *Basso;* Margaret Shotwell, *Pianist—March 23rd.*

Richard Crooks, *Tenor;* Carolina Segrera, *Soprano;* Walter Gieseking, *Pianist—March 30th.*

Write for information about the musicales . .

CHALFONTE-HADDON HALL

ATLANTIC CITY

American Plan

Leeds and Lippincott Company

There have been other and equally discordant readings: Marx discerned in the Symphony as a whole a tale of Moorish knighthood, and this notion also seemed plausible to Teetjen, who—though first he says: "Here the ringing woodland of feudal times is round us, and all the panoply, pride, pomp and circumstance of a royal chase" —afterwards gets deeper and deeper into thoughts of chivalry, and is almost tempted to call up pictures of Scott's *Ivanhoe*. Oulibischeff, as Mr. Krehbiel was wont to remind us, associates with it scenes from a masquerade. Lenz and Seroff, two other Russians, find it full of military pomp. Bischoff, the antagonist of Wagner, to whom we owe the phrase "music of the future," treats the work as a sequel to the *Pastoral* Symphony, and "conjures up pictures of the autumnal merry-makings of the gleaners and vine-dressers, the tender melancholy of a love-lorn youth, the pious canticle of joy and gratitude for nature's gifts and the final outburst when joy beckons again and the dance melodies float out upon the air and none stands idle; the ground trembles, joyous shouts sound through the merry din, and old and young are borne off in the mazes."

* * *

We need not wonder, after all, what Beethoven would have said of all this, for we know what he said of an interpreter scarcely more exuberantly imaginative than Schumann or Dürenberg or Marx. More than a century ago, a certain Dr. Carl Iken conceived the idea of helping the public to an understanding of Beethoven's music by devising programmatic expositions of the symphonies. In the Seventh Symphony, the keen-eyed Doctor perceived the tone-picture of a political revolution. The "program" which he devised for it was found by Schindler, with several others, among Beethoven's papers. Here it is, in part:

"The sign of revolt is given; there is a rushing and running about of the multitude; an innocent man, or party, is surrounded, overpowered after a struggle and . . . haled before a legal tribunal. Innocency weeps; the judge pronounces a harsh sentence; sympathetic voices mingle in laments and denunciations—they are those of widows; in the second part of the first movement the parties have become equal in numbers and the magistrates are now scarcely able to quiet the wild tumult. The uprising is suppressed, but the people are not quieted; hope smiles cheeringly, and suddenly the voice of the people pronounces the decision in harmonious agreement. . . . But now, in the last movement, the classes and the

TSCHAIKOWSKY

Interpreted the soul of Russia in music
as no other composer has ever done

The surging sweep of his orchestration, the glowing masses of tone in his symphonies are unexampled in musical creation.

Tschaikowsky's Gorgeous
FIFTH SYMPHONY

is released this month in one of the greatest recording achievements of the new age in

COLUMBIA MASTERWORKS*

played with irresistible power by Willem Mengelberg and the Concertgebouw Orchestra of Amsterdam:

MASTERWORKS SET No. 104

TSCHAIKOWSKY: Symphony No. 5, in E Minor, Op. 64—by Willem Mengelberg and Concertgebouw Orchestra of Amsterdam.

In thirteen Parts, on seven twelve-inch Records, with leather album, $10.50.

◆

Other notable features of the extraordinary March offering of Columbia Masterworks are:

MASTERWORKS SET No. 103

BRAHMS: Symphony No. 1, in C Minor, Op. 68—by Felix Weingartner and Royal Philharmonic Orchestra.

In ten Parts, on five twelve-inch Records, with Album, $7.50.

MASTERWORKS SET No. 105

MOZART: Symphony No. 39, in E Flat, Op. 543—by Felix Weingartner and Royal Philharmonic Orchestra.

In six Parts, on three twelve-inch Records, with Album, $4.50.

H. ROYER SMITH COMPANY
10th & Walnut Streets

N. SNELLENBURG & CO.,
11th and Market Streets

C. J. HEPPE & SON
1117-19 Chestnut Street

JOHN WANAMAKER
13th and Market Streets

B. B. TODD
1306 Arch Street

WILRATH, INC.,
J. R. Wilson, President
212-214 S. 17th Street

"Magic Columbia *Notes"*

COLUMBIA

"NEW PROCESS" *RECORDS*

Reg. U. S. Pat. Off.

Viva-tonal Recording—The Records without Scratch

Reg, U. S. Pat. Off.

masses mix in a variegated picture of unrestrained revelry. The quality still speak aloofly in the wind instruments—strange bacchantic madness in related chords—pauses, now here, now there—now on a sunny hill, anon on flowering meadow where in merry May all the jubilating children of nature vie with each other with joyful voices—float past the fancy."

* * *

Richly amusing as this precious nonsense may seem to us, one can hardly wonder that it infuriated Beethoven, and that he protested energetically. If expositions were necessary, he held, "they should be confined to characterization of the composition in general terms, which could easily and correctly be done by any educated musician."

* * *

Mr. Hale, remarking that Wagner wrote "hysterically" about the Seventh Symphony when he saw in it "the apotheosis of the dance," recommends the essay of Berlioz as "the noblest and most poetic appreciation"; but Sir George Grove flings the epithet "outrageous" at poor Berlioz's head for daring to see in the first movement of the Seventh Symphony a *Ronde des Paysans*.

M. Romain Rolland, whose study of Beethoven contains a generous measure of romantic fiction, nevertheless makes this shrewd comment, apropos of the amazing contemporaneous legend about the symphony having been a product of inebriety: "The work of an inebriated man indeed it was, but one intoxicated with poetry and genius; one who said to himself, 'I am the Bacchus who crushes delicious nectar for mankind. It is I who give the divine frenzy to mankind,' "—a comment suggested, of course, by Wagner's observation that he did not know "Whether Beethoven wished to depict a Dionysian orgy in the Finale of his symphony," though he recognized "in this passionate *kermesse* a sign of his [Beethoven's] Flemish origin, just as we see it likewise in his bold manner of speech and in his bearing. . . . Nowhere is there greater frankness or freer power than in the Symphony in A. It is a mad outburst of superhuman energy, with no other object than for the pleasure of unloosing it like a river overflowing its banks and flooding the surrounding country."

* * *

Vincent d'Indy, developing his favorite thesis that Beethoven, in what M. d'Indy calls the second phase of his career (1801-1815),

I. MILLER

INSTITUTION INTERNATIONALE

The Charm of Color!

Whether one chooses this slipper in paisley brocades of rainbow coloring, or in lustrous satins that may be tinted to *exactly* match one's gown, the effect is equally charming!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

"unveiled the three loves which filled his soul to overflowing,—the love of woman, of nature, of country,"—assigns the A major Symphony to the second of these categories. The Seventh Symphony was finished in 1812, four years after the completion of the "Pastoral." M. d'Indy insists that "ten great works, at the fewest—not *one* 'Pastoral Symphony,' but *ten* pastoral symphonies—tell of Beethoven's impressions face to face with Nature." He puts at the beginning of this list, according to date, the sonata for piano, Op. 28 (entitled "Pastoral" in some editions). "This work (antedating, despite the number, his Op. 27) seems like the avowal to fields and forests of a moment of calm happiness, at the dawn of his love for 'la Damigella Contessa Giulietta di Guicciardi.' Then come the Sonatas Op. 30, No. 3 (for violin), and Op. 31, No. 3 (for piano, 1802-03); the admirable sonata in C major, Op. 53, which the Germans call the 'Waldstein' and the French 'L'Aurore,'—contemporary with and, so to speak, consolatory for the tortures of Op. 57; then three movements out of four in the seventh quartet (1806), and the Sixth, Seventh and Eighth Symphonies; finally, the superb tenth sonata for violin, Op. 96, in its entirety (1812); without taking account of the rustic dances, the finales of the trios Op. 70, No. 2, and Op. 97, or the pastoral entr'acte in *Egmont*." [1]

M. d'Indy discusses at length, and with disarmingly affectionate eloquence, the nature-painting in the "Pastoral" Symphony; but his determination to regard all the music of the period between 1801 and 1812 as "impregnated with Beethoven's love of the natural world" leads him to throw caution to the winds and gather the Seventh Symphony also into his naturalistic net. M. d'Indy dismisses in a contemptuous parenthesis Wagner's "apotheosis-of-the-dance" theory, and plumps out the real truth in unequivocal sentences: "The Symphony in A," says he, "is a pastoral symphony pure and simple. In the rhythm of the first movement there is certainly nothing dance-like; it seems rather as if inspired by the song of a bird. The Trio in the Scherzo reproduces, it is said, the melody of a pilgrim's chant heard at Teplitz in 1812; and the Finale is a village festival aptly characterized." What the Allegretto is, M. d'Indy neglects to tell us.

* * *

Beethoven's Seventh has been called "the most beautiful symphony in the world"—a treacherous, a delusive phrase. For what

[1] *Beethoven: A Critical Biography.* By Vincent d'Indy. Translated by Dr. Theo. Baker. The Boston Music Co., 1913.

1222-24 Walnut Street

Stecker

107-115 South 13th Street

First to "Chart" the Capes of Fashion!

Chiffon Gowns with Lace Capes

The smartest thing you can wear for bridge and "dining out"—sheerest of airy French Chiffon frocks floating capes of Alencon or Renaissance lace.

Toast : Green
Blue de lyons
Cellini Red
Sizes 14 to 44

$39.50 to $95

Sketched right, Augustabernard model, reproduction, $65 Sketched left, Jean Patou's dinner gown, reproduction, $95

▼

Gown Salons, Both Stores

Jean Patou Reproduction $95.00

Augustabernard Reproduction $65.00

does "beautiful" mean? And what is Beauty? The words are meaningless. Their content is infinite, but infinitely variable.

The "most beautiful symphony"—brave words, with a mirage at the end of their glimmering! More "beautiful" than the G minor of Mozart, than the Third of Brahms? More "beautiful" than that last of Beethoven's with its transfigured Adagio? Who shall say?

But perhaps even those who shy at the glib and painless use of mighty words will hesitate to dispute the special persuasiveness of the music of this Seventh Symphony. You fancy, listening to it, that George Herbert might have imagined something not unlike it when he wrote: "My free soul may use her wing." It has the deathless charm of all motion that is unvexed, spontaneous, perfectly released—the flight of wild swans across an autumn sky, the ripple of windswept corn, a gale through April woods, the running of mountain water. Beethoven patterned after Nature in setting his rhythms to a varying pace. This music is full at times of the ungovernable ecstasy of some primal and magically recovered spring—you may hear in it the sudden laughter of dryads in immemorial woods, the exquisite gayety of the vernal earth; or it has the grave pace of some commemorative ritual, an elegiacal and mournful beauty, "as if veils were dropped, one by one, on a great ceremony."

THE PENSION FUND OF THE PHILADELPHIA ORCHESTRA

A considerable amount is added annually to this Fund through the generosity of subscribers who, when unable to use their tickets, turn them in to the management to be sold for this very worthy cause. Such tickets should be sent or mailed, as early as possible, to the Manager, 809 Packard Building, Philadelphia, Pa., in an envelope marked "Pension Fund Tickets." If, because of insufficient time, it is impracticable to send the tickets, the location, section, row and number may be telephoned to the office, RITtenhouse 5470, or on Saturdays, because of the half-holiday, between 7.00 and 7.30 o'clock, on the evening of the concert to the Academy of Music, KINgsley 9202, in which case substitute tickets will be issued and sold.

THE PHILADELPHIA ORCHESTRA ASSOCIATION

Beyond The Routine Of Trust Work

Over and above the unusual degree of financial protection afforded by our $23,000,000 Capital, Surplus and Undivided Profits, there is the equally important work of *personal* protection in which our trust officers are long experienced.

In dealing with many hundreds of beneficiaries, they have shown the same active interest in the educational, moral and physical development of young people that the creators of the trusts would have shown.

We will welcome an inquiry from you regarding our methods of trust protection.

The
Real Estate-Land Title & Trust Company
WORLD'S OLDEST TITLE COMPANY

Main Office:
Broad—Chestnut
—Sansom

Downtown Office:
517 Chestnut
Street

Elizabeth Arden understands the exquisite care of the skin, and knows that faces do not just stay in shape, but must be held in shape by good strong muscles and firm healthy tissues.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for an appointment

RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*

673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
March 22
At Two-Thirty

Next Week's Program

Saturday
March 23
At Eight Twenty

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*
CLEMENS KRAUSS, *Guest Conductor*

HAYDN — Symphony No. 7, in C major

I. Adagio
II. Adagio ma non troppo
III. Menuetto. Allegretto
IV. Finale. Presto assai

BRAHMS — Three Hungarian Dances (Nos. 1, 3, 10)
(Orchestrated by Brahms)

STRAUSS — Tone Poem, "Ein Heldenleben"

This program will end approximately at 4.00 P. M. on Friday and at 9.50 P. M. on Saturday.

NOTICE

The doors of the auditorium will be closed at the beginning of the concert and will not be opened for admission to latecomers until the regular intermission, after which the doors will again be closed until the end of the concert.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY *Afternoons at 2.30*	SATURDAY *Evenings at 8.15*	MONDAY *Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 25 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Feb. 4	OSSIP GABRILOWITSCH
Feb. 1-2	BERNARDINO MOLINARI
Feb. 8-9	ARTUR RODZINSKI
Feb. 15-16-18	ALEXANDER SMALLENS
Feb. 22-23 to March 1-2	EUGENE GOOSSENS
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS *

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Ossip Gabrilowitsch, Pianist

January 18-19
Abram Chasins, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.45, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.

Efficient Electric Wiring
Demands
Sufficient Electric Wiring

The convenience of adequate electric wiring adds immeasurably to the pleasure of the home. To be able to plug in your electrical appliances always with no unscrewing of lamp bulbs; to be able to use all your appliances when you want them, and where you want them; to enjoy the real advantages of home electric service, be sure that your house is

COMPLETELY WIRED

Specifications and blueprints for wiring and lighting layouts furnished by ouf Lighting Service Department without charge.

The Philadelphia Electric Company
Tenth and Chestnut Streets
and Branches

J. E. CALDWELL & CO.

CHESTNUT STREET AT JUNIPER

Critically Selected
Caldwell Diamonds

Each individual gem, whether large or small, is subjected to the most rigid examination by the experts of this house. To be accepted, it must conform to the highest standards of quality, beauty and brilliance.

JEWELRY · SILVERWARE · WATCHES · STATIONERY

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
MARCH 22-23

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY
1617 SPRUCE STREET
Frederick Hahn, *President-Director*

Fifty-nine years of continued success in training musicians

The OSTROVSKY SYSTEM of Hand Development is highly recommended for fitting the hand of the Pianist, Violinists or 'Cellist for its task—removing faults, improving and reconstructing technique and tone—a short cut to the achievement of artistic playing.

FOR PARTICULARS, CONSULT REGISTRAR

Pupils may register at any time **Early enrollment desirable**

Telephone: Pennypacker 5053

BRANCHES:

West Philadelphia, 5132 Spruce Street
Tioga, 1622 West Westmoreland Street
Germantown, 30 East Walnut Lane
Glenside, Pa., 246 Cliveden Avenue
Columbia, Pa., 743 Locust Street

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free.
Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
206 So. Camac Street
Lamp Shades
Old Prints *Waste Baskets*
SPECIAL ORDER SERVICE

---and books?
emma feldman
book & art shop
1232 locust street

"Annuitants Never Die"

That's an old saying, and came into vogue years and years ago among life insurance companies, because persons to whom a life-long annuity is regularly paid are notoriously longlived. They ought to be—they have nothing to worry about. We have a variety of plans, adapted to the varied circumstances of elderly men and women. Annuities may be bought by payment of a single sum or by easy instalments. *Phone Lombard 9250.*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square Founded 1847 Philadelphia, Pa.

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

PEARLS

DIAMONDS

EMERALDS

RUBIES

SAPPHIRES

A most extraordinary assemblage of the finest Jewels—mounted in Platinum.

The magnificence of the Polished Girdle Diamond causes it to be chosen as the Diamond for

THE ENGAGEMENT RING

—their cost is no greater than Diamonds of ordinary cutting.

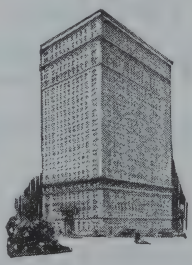
The Barclay

RITTENHOUSE SQUARE EAST

HARRY TAIT, Managing Director

The "New" City Home

WHEN you say "cooperative apartment" you are naming the new type of American home which is displacing the expensive and troublesome city house, and the rented apartment or glorified "flat". A bold step forward in home owning, its wide spreading acceptance by American leaders in finance, the law, and the professions generally, indicates the social soundness of the cooperative plan, the safety of its investment aspect, the convenience of operation, its economy. It answers the desire for individual ownership —with the annoying details of operation under the direction of an experienced manager at a cost much less than any one owner could achieve.



The Barclay fulfills all the essential requirements of the cooperative plan, as worked out in nearly 150 similar projects in large cities and is under the same planning and selling direction which has proved so successful in many of New York's best known cooperatives.

This beautiful and ideally located twenty-one story building is exceedingly well planned to provide for every requirement of a fashionable town residence. Eleven and eight room housekeeping apartments of distinctive plan have complete provision for every modern home convenience. The two and three room non-housekeeping apartments have serving pantries and refrigeration. Larger suites can be arranged if desired. Restaurant and private dining rooms, together with maid and valet service, furnish features of an exclusive residential hotel.

All apartments are to be sold on the 100% cooperative ownership plan.

For information apply to Your Own Broker or

the Selling Agent

BROWN, WHEELOCK: HARRIS, VOUGHT & CO., INC.

1722 RITTENHOUSE STREET . PHILADELPHIA, PA.

A book describing all the types of apartments and the services offered will be sent you on application to the Selling Agent, or your own broker

Architect: J. E. R. CARPENTER *Builder:* UNITED ENGINEERS & CONSTRUCTORS INC.

SCHOOL OF MUSIC

of TEMPLE UNIVERSITY

1521 Locust Street, Philadelphia, Pa.

PUPILS MAY ENTER AT ANY TIME DURING THE YEAR

THADDEUS RICH, Mus. Doc., Dean. E. F. ULRICH, Associate Dean

TEACHERS' CERTIFICATES, DIPLOMAS, DEGREES

No high school education required except for the College course of music. All branches of music, Piano, Organ, Violin, Voice and all Orchestral instruments, from the children's department to the highest grade—private lessons.

Training for Opera (under Giuseppe Agostini)

Orchestral Instruments taught principally by members of Philadelphia Orchestra. Student recitals—Orchestral practice—Classes in Harmony and History of Music.

Dormitories. Branch Schools. Write for Catalog or Phone Stevenson 7603

School of Music of Temple University

1521 LOCUST STREET PHILADELPHIA, PA.

ON OR ABOUT MARCH FIFTEENTH

DIESINGER'S

Specialists since 1886 in the Creation of Jewelled Jewelry

WILL REMOVE THEIR BUSINESS

from

720 SANSOM STREET

to

1420 WALNUT STREET

(SUITE 401—FOURTH FLOOR)

INCREASED patronage of our exclusive clientele has encouraged this forward step. For our new, convenient and centrally located quarters we have engaged additional craftsmen of superior technique.

We invite your inspection of our improved facilities.

DUNNING SYSTEM OF IMPROVED MUSIC STUDY
Carre Louise Dunning, Originator
8 West 40th St., New York City
834 South Plymouth Blvd., Los Angeles, Calif.

The Greatest Musical Event in New York City in the past several decades was the playing of a ten-year old Dunning pupil with the New York Philharmonic Orchestra, March 20, 1926. The child had only studied one year and eight months. She played Le Carnaval des Animanx, by Saint-Saens. The piece is twenty-three pages long; she memorized it in three weeks. If you have any plan for teaching that can bring such results in that length of time, then you do not need the Dunning System. If you have not, then you do. Members of these prominent families have had the benefit of the Dunning System: Astors, Vanderbilt, J. Innesley Blair, George F. Baker, Duchess of Torlonia, Bradley Martin, Sir Edgar Guest, J. Pierpont Morgan, Roland Harriman, Gloria Caruso, F. W. Woolworth.

Faculty of Normal Teachers' Classes Held in These Cities

Katharine M. Arnold.....93 Madison St., Tiffin, Ohio
Allie E. Barcus.....4619 Broadway, Chicago, Ill.
Elizette R. Barlow.....Box 1244, St. Petersburg, Fla.
Catherine G. Bird.....658 Collingwood Ave., Detroit, Mich.
Grace A. Bryant.....201 10th Ave., N., Twin Falls, Idaho
Mrs. Jean Warren Carrick.....160 E. 68th St., Portland, Ore.
Dora A. Chase.....345 Clinton Ave., Brooklyn, N. Y.
Adda C. Eddy.....2643 Highland Ave., Cincinnati, Ohio
Beatrice S. Eikel.....Kidd-Key College, Sherman, Texas
Ida Gardner.....17 E. 6th St., Tulsa, Okla.
Gladys M. Glenn.....1217 Bowie St., Amarillo, Texas
Florence E. Grasle.....Michigan State Institute of Music, Lansing, Mich.
Harriet Bacon MacDonald.....13434 Detroit Ave., Cleveland, Ohio
Kate Dell Marden.....61 N. 16th St., Portland, Ore.
Mrs. W. P. Mason.....10250 S. Wood St., Chicago, Ill.
Laud G. Phippen.....3435 Asbury Ave., Dallas, Texas
Ellie I. Prince.....4106 Forest Hill Ave., Richmond, Va.
Virginia Ryan.....1070 Madison Ave., New York City
Stella H. Seymour.....1419 S. St. Mary's St., San Antonio, Texas
Gertrude Thompson.....508 W. Coal St., Albuquerque, N. M.
Isobel M. Tone.....626 Catalina St., Los Angeles, Calif.
Mrs. H. R. Watkins.....124 E. 11th St., Oklahoma City, Okla.

Philadelphia Civic Opera Company

ACADEMY OF MUSIC
1928—SIXTH SEASON—1929

Thursday Evening, April 4, 1929

AT 8.15 O'CLOCK

Orpheus and L'Enfant Prodigue

ALEXANDER SMALLENS, *Conductor*
KARL T. T. SCHROEDER, *Stage Director*

Costumes and scenery furnished by the
Consolidated Theatrical Costume Company of New York City

Fifty-five members of the Philadelphia Orchestra
All Philadelphia Chorus—Eighty Members

PRICES, 50 Cents to $4.00

Tickets on sale at Heppe's, 1119 Chestnut St. and 1112 Packard Building

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS
PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Twenty-Fifth Pair of Concerts

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
MARCH 22, at 2.30

SATURDAY EVENING
MARCH 23, at 8.20

1928-1929

NAN DUSKIN'S
OWN STORE

A store brimfull of
New Easter Fashions

126 So Eighteenth St
COR SANSOM

Decorate with Artistic Lighting Equipment

Quaint
Lighting Fixtures & Lamps

THE
HORN & BRANNEN MFG CO.
Retail Sales Room
427-433 N. Broad Street

Visit
the Salons of
Helena Rubinstein
for a Beauty Analysis

HELENA RUBINSTEIN studies your individuality and offers detailed advice on home treatments and the art of personality make-up.

Benefit by Helena Rubinstein's knowledge of the science and the art of beauty. Her world renowned treatments spell the banishment of crow's-feet, wrinkles, double chin, large pores and blackheads. Her cosmetic masterpieces accent your beauty to the point of perfection!

Even one Helena Rubinstein treatment, plus regular home treatments, will yield you long-lasting beauty and youthfulness.

For the harmonious perfection of your Beauty's ensemble, come to the Salons de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

For appointment telephone Pennypacker 2028

Helena Rubinstein
PARIS LONDON
254 S. 16th St., Philadelphia

For the harmonious perfection of your Beauty's emsemble, come to the Salons de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Solicitor
WILLIAM CURTIS BOK

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

Head of Vocal Department
PASQUALE AMATO

Head of Violin Department
ISRAEL SIEKIERKA

VIOLIN • HARMONY • COUNTERPOINT • COMPOSITION

WM. F. HAPPICH

1520 Chestnut Street

ALFRED SEYDEN — *Violinist*

Studio: 508 Presser Building

Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

---

PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman, *Managing Director*
216 SOUTH 20th STREET
Locust 1877

G. RUSSELL STRAUSS

TEACHER of SINGING
BARYTONE
1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART

BEN STAD, Director
44th at Chestnut Street
EVERGREEN 3959

THE STERNBERG SCHOOL OF MUSIC

Constantin von Sternberg, *Founder*
Rittenhouse 3634
Thirty-ninth Season
30 South 21st Street

Rittenhouse School of Music

265 South Nineteenth Street
Hermione Montanye, Director

La Bottega Mediterranea

334 Allen's Lane, Mount Airy
One block west of Allen's Lane Station

European and North African hand-tooled leather, pottery, brass, linens, jewelry, antique furniture.

ELSA and DOROTHY McCAUSLAN

SUTOR SCHOOL of Music

Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Both Studios are equipped with a Visuola.

Bell Phone, Spruce 6405

MISS PINAUD

Specialists in Electrolysis

Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only

712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

WINIFRED ATKINSON

PIANIST

1716 Chestnut St.
Locust 4980

Faculty: The Philadelphia Conservatory

Candle Cottage Antiques

A. I. R. MacCain

338 ALLEN LANE

Mt. Airy Philadelphia

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President,* 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President,* 811 Packard Building
Mrs. Charles W. Henry, *Vice-President,* Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary,* Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary,* 2116 Pine Street
Mrs. George Henderson, *Treasurer,* 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John A. Brown, Jr.
Mrs. John Cadwalader
Mrs. Cyrus H. K. Curtis
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Miss Caroline Sinkler
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. Grahame Wood

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President,* Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President,* 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President,* School Lane, Germantown
Miss Rossmassler, *Recording Secretary,* Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.,* 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer,* Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

Concert Management Elkan-Vogel

announces

RAY PORTER MILLER

Lyric Soprano

IN A RECITAL

Academy of Music Foyer

Monday Evening, March 25th, 8.15

Tickets $1.50: Heppe's and Elkan-Vogel Co.,
1716 Sansom Street

Helen M. Sommer

Advertising Agent

Specializing in a complete and personal service for private schools and summer camps, including the planning, preparation and placing of advertising and printing catalogs.

formerly of
The Moffatt Agency

1211 Clover St. Rittenhouse 7978

Green Parrot Tea Room
314 South Smedley Street
Between 16th & 17th—Spruce & Pine
LUNCHEONS TEAS DINNERS
Bell Phone, Pennypacker 6620

THE PEASANT SHOP
cordially invites you to visit
its New Quarters
119 South 19th Street

NEETER-BAREND CO.

Dealers in

Highgrade String Instruments and Bows

804 Pine Street, Philadelphia, Pa.
Phone Walnut 4627

432-83rd Street, Brooklyn, N. Y.
Phone Shore Rd. 1577

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Charles P. Blinn
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllys K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Miss Anna Katharine Stimson
Mrs. William A. Sullivan
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

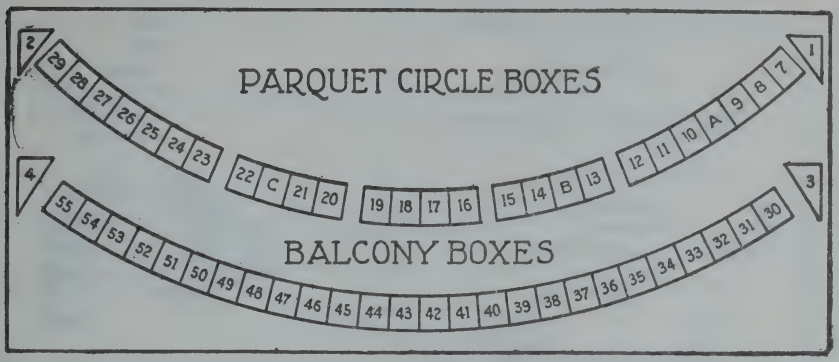
Directors

Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirs

Important Gowns for
Fashionable Festivities

HOUSE *of* WENGER
1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

the screen event of the year!

philadelphias

film guild cinema

films

for the critical — unusual artistic entertaining

atmosphere

for the discriminating — unique dignified distinguished

music

for the select — ensemble distinctive subdued

lounge

for our clientele — modernistic where coffee and cigarettes are served gratis to our patrons.

art direction simon gould

the new rendezvous for philadelphia's smart set

on

Market Street

between 16th and 17th

Now Playing

Gala Inaugural Program

Philadelphia Premiere

"Two Days"

—the Russian "Last Laugh"

featuring a new Screen artist hailed as greater than Emil Jannings

"Hands"

—a cinema ballet of life and love

"The Fall of the House of Usher"

—Poe's psychological thriller . . . . called the foremost screen technique advance since "Caligari"

"The Frog Princess"

—a beautiful color animation of a famous Russian fairy tale created by a new process

Charlie Chaplin in "1 A. M."

—the famous cinema clown's soliloquy to the comic muse

Please fill out and mail this name coupon so that we can send you regular announcements of presentations.

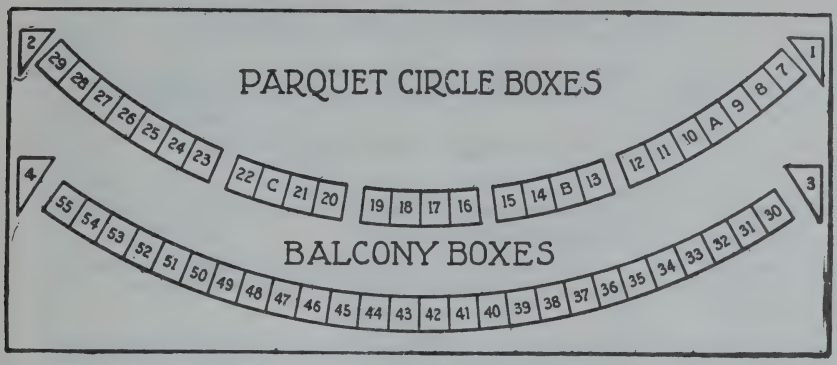
Cinema Art Guild,
1101 Finance Bldg.,
Phila., Pa.

NAME.....

ADDRESS.....

CITY.....

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Thos. Raeburn White
19 Mr. Edward W. Bok
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mr. & Mrs. Leander C. Claflin
Mr. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

A Smart Fur Coat to Finish the Season

At Our Regular Moderate Prices

With several months of cold weather yet to come, the smart woman turns to an extra coat of fur to add interest to her wardrobe.

For her, and for the woman who has postponed purchasing a coat this year, the group now remaining offers an excellent opportunity for the selection of a fine coat or wrap.

These coats are not advertised at a reduction because this establishment is opposed to the policy of marking up prices during the busy season so that they can be sold at drastic cuts during the late Winter and early Spring.

Ferber fur prices are always fair. These coats offered are fairly priced.

Jacques Ferber
Furs

1708 WALNUT STREET

Pauline Herman
IMPORTER

WALNUT AT 19TH RITTENHOUSE PLAZA

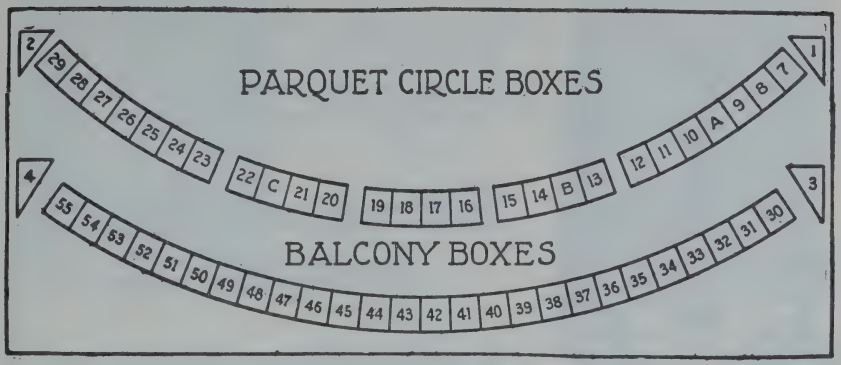
Now Showing

HATS

for the

Winter Resort Season

The List of Box Holders for 1928-1929



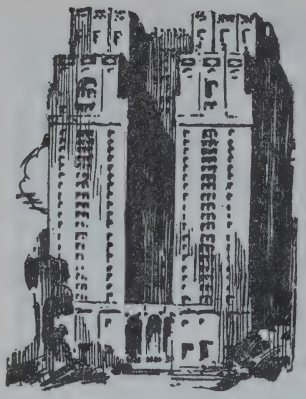
MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory



LIVE in the heart of Philadelphia and still be far away from the noise of traffic—city dust and inconveniences. You can do that very thing in the modern twenty-two story

Rittenhouse-Plaza
APARTMENTS

N. W. Cor. Walnut and 19th Streets

Inspect our beautiful display apartments—with central refrigeration—incinerators—and every last-minute convenience and refinement

Six rooms—3 baths Eight rooms—4 baths

Our representative on premises
MASTBAUM BROTHERS & FLEISHER
1424 S. Penn Square

Mitchell Fletcher Co.
Easter Novelties and Sweets, $5.00 to $10.00
PHILADELPHIA—WAYNE—ATLANTIC CITY

SHUT-IN-SHOP
SHUT-IN-CRAFT
Initials Embroidered
Jigsaw Puzzles Cards
35 South 19th Street

Rittenhouse 4985
OTTO KELLER
Own Make Ice Cream
. . Cakes, Pastry and Candy . .
218 South 20th Street
Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE
We Deliver Anywhere
Penn Athletic Club
LOCUST AT EIGHTEENTH ST.
Philadelphia, Pa.
Telegraph Delivery Service
Bell, Pennypacker 1411

CAMPBELL-HICKIE
Negligees *Lingerie*
S. E. Cor. 17th and Walnut Sts.
Philadelphia

LEOPOLD STOKOWSKI
Conductor

Orchestra Personnel *for* 1928-1929

CLEMENS KRAUSS
Guest Conductor

First Violins

MISCHA MISCHAKOFF
Concertmaster
ALFRED LORENZ
LUIGI FERRARA
ALEXANDER J. THIEDE
ALEXANDER ZENKER
HARRY ALEINIKOFF
DAYTON M. HENRY
ISRAEL SIEKIERKA
JACOB SIMKIN
YASHA KAYALOFF
ALEXANDER HILSBERG
GRISHA MONASEVITCH
HENRY SCHMIDT
GEORGE BEIMEL
KALMAN SMIT
JOEL BELOV
ARTHUR B. LIPKIN
MARIUS THOR

Second Violins

DAVID DUBINSKY
IRVING BANCROFT
JOHN W. MOLLOY
A. GORODETZKY
DAVID COHEN
LOUIS FISHZOHN
MATTHEW J. MUELLER
DOMENICO BOVE
J. SAVITT
M. ROTH
EMIL KRESSE
S. DABROWSKI
SCHIMA KAUFMAN
MAX ZALSTEIN
LOUIS GESENSWAY
ANDRE CALLOT
DAVID MADISON
LOUIS GABOWITZ

Violas

SAMUEL LIFSCHEY
SAM ROSEN
HENRY J. MICHAUX
AMEDEE VERGNAUD
DAVID EPSTEIN
GUSTAVE A. LOEBEN
MAURICE KAPLAN
EDWARD MURRAY
PHILIP NEETER
RUDOLPH ENGEL
GORDON KAHN
WM. S. GREENBERG
ALEXANDER GRAY
TIBOR SERLY

Violoncellos

WILLEM VAN DEN BURG
WILLIAM A. SCHMIDT
ISADORE GUSIKOFF
B. GUSIKOFF
MILTON PRINZ
ADRIAN SIEGEL
DANIEL SAIDENBERG
SAM BELENKO
J. STERIN
JOHN GRAY
MORRIS LEWIN
KARL ZEISE

Basses

ANTON TORELLO
A. HASE
FABIEN KOUSSEWITZKY
HEINRICH WIEMANN
VINCENT LAZZARO, JR.
MAX STRASSENBERGER
MATYAS PAULI
LOUIS BOEHSE
MARIO GARAFFONI
S. SIANI

Harps

VINCENT FANELLI, JR.
F. NICOLETTA

Flutes

W. M. KINCAID
JOSEPH LA MONACA
JOHN A. FISCHER
HANS SCHLEGEL

Oboes

MARCEL TABUTEAU
EDWARD RAHO
MARCEL J. DANDOIS
LOUIS DI FULVIO

Clarinets

DANIEL BONADE
LUCIEN CAILLIET
PAUL ALEMANN
JULES J. SERPENTINI
Jules Cocozza
Louis Morris

Bassoons

WALTER GUETTEL
JOHN FISNAR
F. DEL NEGRO
HERMAN MUELLER

Horns

ANTON HORNER
JOSEPH HORNER
OTTO HENNEBERG
ALBERT RIESE
CLARENCE MAYER
GEORGE WARDLE
Alfred Zoellner
William Koch

Trumpets

SOL. COHEN
SIGMUND HERING
HAROLD W. REHRIG
RUDOLPH ENGEL

Trombones

GARDELL SIMONS
PAUL P. LOTZ
C. E. GERHARD
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

PHILIP A. DONATELLI
HEINRICH WIEMANN

Tympani

OSCAR SCHWAR
EMIL KRESSE

Battery

BENJAMIN PODEMSKI
JAMES VALERIO

Celesta

GUSTAVE A. LOEBEN

Euphonium

HEINRICH WIEMANN
Chas. A. Norato

Librarian

MARSHALL BETZ

Orchestra Manager

DAVID DUBINSKY

THERE'S A CORNER IN YOUR LIVING-ROOM WAITING FOR A STEINWAY

ALMOST everyone's dream of the home he'd like to own includes a fine piano. And in almost every case that piano is a Steinway. . . . For there is something in the dignity, the prestige and beauty of this great instrument which lends a final touch of distinction to any interior.

For every home there is a suitable Steinway model. The prices vary according to the size. But there is never any variation in quality. Each is a true Steinway, with the pure and lovely tone, the power and flexibility which have made it, for seventy-five years, the favorite instrument of the foremost artists and composers.

You can have a Steinway in your living-room *now* by making a 10% first payment—and the balance will be extended over a period of two years! . . . Select *your* instrument today.

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, *and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.*

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

TWENTY-FIFTH PAIR

Friday Afternoon
March 22

Saturday Evening
March 23

1929

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR
CLEMENS KRAUSS, GUEST CONDUCTOR

HAYDN — Symphony No. 7, in C major

I. Adagio. Vivace
II. Adagio ma non troppo
III. Menuetto. Allegretto
IV. Finale. Presto assai

BRAHMS — Three Hungarian Dances (Nos. 10, 3, 1)
(Orchestrated by Brahms)

INTERMISSION

STRAUSS — Tone Poem, "Ein Heldenleben"

The Steinway is the Official Piano of The Philadelphia Orchestra

GOODWILL, built steadily for over eighty years among Philadelphia's wealthiest and most influential men, is beyond question a valuable asset.

It is unthinkable that we should allow to leave our establishment any garment that could damage that goodwill. Our care of our reputation is the strongest possible guarantee to our patrons of the utmost in quality, style, fit and workmanship.

The new Spring and Summer materials have arrived from England and Scotland.

HUGHES & MÜLLER
Established in 1848 at 338 High Street
1527 WALNUT STREET
PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building
S. E. Corner 15th and Chestnut Street
Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited.
Certificates of Deposit Issued. Trusts of All Kind Executed.
Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Symphony in C major (B. & H., No. 97).....Joseph Haydn

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This Symphony stands as No. 97[1] in Breitkopf and Härtel's new listing of their complete edition of Haydn's scores. It is No. 7 in the old list. It is one of the series of twelve symphonies which Haydn wrote for Johann Peter Salomon, the German-born impresario and virtuoso of London, between 1791 and 1795. In the catalogue of the series it stands as No. 1, although it was not actually the first of the Salomon symphonies to be performed in London.

* * *

Haydn left Vienna in Salomon's company on December 15, 1790, bound for London. They crossed the Channel on New Year's Day, 1791 (the crossing then took nine hours!), and from Dover proceeded straight to London. The first of Salomon's concerts took place March 11, 1791, in the Hanover Square Rooms. The orchestra, led by Salomon, consisted of "thirty-five or forty" players.[2]

Haydn remained in London on his first visit until the end of June, 1792, when he returned to Vienna. But the insatiable Salomon ordered more symphonies, and Haydn went again to London in the winter of 1793-94 (he left Vienna January 19th, and reached London February 4th). When he departed from England a year and a half later (August 15, 1795), he left behind him a loving widow[3] (someone else's), but took with him the very pretty sum of $6,000 (twelve hundred pounds), which he had earned by his second visit alone.

This C major symphony was composed and performed in 1791 or 1792.

---

[1] To avoid possible confusion on the part of the student, it should be said that this number is misprinted as "93" on the cover-list of certain copies of Breitkopf and Härtel's new edition, though the title at the head of the symphony reads: *"Symphonie No. 97 (Alte Ausgabe Breitkopf & Härtel No. 7)."* No. 93 belongs correctly to the Symphony in D major (No. 5 in the old edition): the second of the Salomon set.

[2] Pohl in his biography is indefinite as to the exact number.

[3] Haydn's dearest friend in London was Mrs. Schroeter, a lady of gentle birth, and the widow of John Samuel Schroeter, the Queen's music-master. She was Haydn's pupil, and fell passionately in love with him. Haydn afterward described her, somewhat ungallantly, as "an English widow who fell in love with me." "She was," he remarked, "a very handsome woman, though over sixty; and, had I been free, I should certainly have married her." Not being free, the best he could do for her was to dedicate three clavier trios to her. Mrs. Schroeter's letters to Haydn have been printed.

RICHARD STRAUSS

dedicated

"EIN HELDENLEBEN"

to Willem Mengelberg

So WHAT could be more appropriate than that this same great conductor should record it for the Victor Talking Machine Company! The Orthophonic Victor Records of this famous, autobiographical tone poem rival description. . . . They represent an outstanding concert performance by one of the world's greatest orchestras under the baton of the man to whom this selection is most familiar. Mengelberg and the Philharmonic-Symphony Orchestra of New York made these records in the sacred confines of Carnegie Hall. They were his first Orthophonic records directing this wonderful combined orchestra. . . . And incidentally, a greater number of instruments were used than had ever before been recorded in one orchestra.

As you hear "Ein Heldenleben" at this concert, you will undoubtedly wish also to experience the thrill of "attending" Mengelberg's performance of this same selection. He is at present in Amsterdam—but what matter—you can hear him "the Victor way." These records are brand-new! Victor's most recent symphonic triumph! You may hear them at any Victor dealer's.

It opens with a short *Adagio* Introduction in C major, 3-4, for the strings and woodwind (following a unison C, forte, for the whole orchestra). The main body of the movement (*Vivace,* C major, 3-4), begins with a *fortissimo* assertion of the chief theme by the full orchestra. The second theme is enunciated by the first violins in G major, above an accompaniment of the other strings and the two bassoons.

The slow movement is an *Adagio ma non troppo* in F major, 4-4, the theme announced at once by the strings. There is a middle section in F minor.

The third movement, *Menuetto,* is in C major (*Allegretto,* 3-4), beginning with a typically Haydnesque theme for the full orchestra, forte. The Trio is built on a subject propounded by the first violins, oboe and bassoon.

The Finale (*Presto assai,* C major, 2-4) is a rondo of captivating gusto and high spirits.

The instrumentation of the Symphony is for flutes, oboes, bassoons, horns and trumpets in pairs, timpani and strings.

Three Hungarian Dances (Nos. 10, 3, 1).....Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

In the fifties and sixties, Brahms devoted much time and study to Hungarian music. He had been on intimate terms with the Magyar violinist, Eduard Remenyi, whom Brahms as a young man had heard play in Hamburg, and with whom he made a concert tour in 1853. But it was not until 1869 that Brahms produced a set of Hungarian Dances written for piano four hands. They were issued in two books, and eleven years later Brahms published another set, grouped as Books III and IV, likewise for piano duet. The first series—the issue of 1869—were for the most part derived from material not original with Brahms; he used as a basis dance-music composed by various Hungarian composers—Keler-Bela, Travnik, Pecsenyánszky, Sarkozy, Rizner, Mérty, and others. This procedure aroused much feeling and heated controversy. Brahms was charged with having helped himself too freely and without credit; which was scarcely just, for the title-page of the Dances, in the original piano

Our 1929 Catalogue . . . . .

of Imported Recordings is now ready for distribution. It contains hundreds of Imported Phonograph Records. The discs are listed under the various composers with a short biographical sketch of each composer giving dates, nationality and other important facts. Over 90 composers are included. Everyone interested in music will, we feel sure, be interested in this catalogue.

A copy will be mailed postpaid upon receipt of 15c (stamps or coins).

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Pequignot Jewels

908-09-10-11
Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3
Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

version, was inscribed: *Arranged by J. Brahms.* In the second series (Books III and IV), Brahms went further back into the past for his thematic material, and made use of or paraphrased Hungarian folk-music—though some of the material was his own.

Brahms himself arranged certain of the Dances for orchestra—Nos. 1, 3, 10, of the First Book; and these transcriptions were published in 1874. Others of the four sets (there are twenty-one dances in all, without opus numbers) were orchestrated by Albert Parlow, Andreas Hallen, and Anton Dvorak.

As Fuller Maitland remarks in his Life of Brahms, "the spirit with which the typical characteristics of the Hungarian music have been caught and transferred by Brahms is irresistible, and it will be long before the dances are forgotten or Brahms' name dissociated from them."

Tone-Poem, "Ein Heldenleben" ("A Hero's Life"), Op. 40,
Richard Strauss

(Born at Munich, June 11, 1864.)

It is more than a generation since Richard Strauss, confronting the academic prohibitions of the late 'nineties, turned them (in Mr. Dooley's flashing phrase) "into a triumphal arch through which he drove in full regalia," and offered to a gaping world his unprecedented *Heldenleben.* It was his boldest challenge to the creed of the musically orthodox, and the young heretics of those naïve days were jubilant. This music appeared to them to signalize the stride of the deliverer—the slayer of many ancient dragons of bigotry and superstition. They descried in it the free gesture and epic pace of the early gods. But the orthodox perceived a wholly different apparition. For them, this music was full of menace and distortion; it was violent, subversive, monstrous. They found in it no symbol of emancipation; no renovating airs; no southwest blowing off the liberal hills of a new earth; but only, like the character in Beddoes' play,—

> ". . . the loud rocky dashing
> Of waves where time into Eternity
> Falls over ruined worlds."

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere
Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS
INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET
(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company
OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed.

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

But those days are past. *Ein Heldenleben* is over thirty years old. It no longer affronts the orthodox, no longer threatens the foundations of our tonal institutions. There are some, indeed, who find it sentimental and "old hat"—fit for the closet shelf, if not for the attic or the ash-heap. Strauss himself followed it up with the progressive impieties of the *Symphonia Domestica, Salome,* and *Elektra;* and even they have lapsed into conformity. Strauss's place as chief agitator of the post-Wagnerian era has been usurped by other and fiercer tormentors of the complacent—by such insurgents of our own time as Bartók, Schönberg, Bloch, Stravinsky, Varèse, by the *enfants terribles* of Berlin and Frankfort and the young lions of rebellious Brooklyn.

Yet, though *Ein Heldenleben* has lost its former aspect of terrifying and subversive radicalism, its impressiveness, for many ears, survives. The years that have stripped away the æsthetic anarchism which was so confidently imputed to it a quarter of a century ago have set in clear relief its essential virtues. If its power and beauty once seemed compromised by gratuitous violence, they seem so no longer to the discerning—they seem, indeed, almost indecently accessible.

The score has become ordered and clarified; it appears, today, mellowed, sobered, deepened. There are tendernesses, solemnities, in the music that not all of us discerned in the perverse and stiff-necked 'nineties. And its power is as influential as it ever was. The huge ground-plan of the work, the soaring lines and vast contours of the tonal structure, its enormous weight, height, bulk, are seizing and irresistible. No other post-Wagnerian work has anything like its heroic proportions, its fiery eloquence, its prodigious strength.

Law-abiding and decorous though Strauss may now seem, that "overwhelming impression of power" discerned in him many years ago by the pioneering Huneker still abides; and when the great theme which opens *Ein Heldenleben* sweeps up out of the basses in its imperious stride through three octaves; when the strings, after the temporizing coquetries of the solo violin, achieve those soaring flights of passionate declaration in the magnificent love-scene, when

Recitals of
EMINENT
ARTISTS
entertain you

Each March, for many seasons, eminent soloists have given recitals in the Vernon Room at Chalfonte-Haddon-Hall. The pleasant tradition is being continued each week this March, and on March 30th you may hear:

Richard Crooks, *Tenor;* Carolina Segrera, *Soprano;* Walter Gieseking, *Pianist.*

Write for information about the musicales . .

CHALFONTE-HADDON HALL
ATLANTIC CITY

American Plan

Leeds and Lippincott Company

the earth is trembling under the shock of that cyclopean battle—when we hear these things, we are roused anew by the communicated sense of freedom and boldness that is in this music: by the daring, the immense virility, the athletic stride and energy, of this unique musical imagination.

* * *

Ein Heldenleben is the seventh of those nine uncompanioned tone-poems that span the post-Wagnerian generation—from the *Macbeth* of 1886-87 to the *Alpensinfonie* of 1915. It was composed in 1898, and stands between *Don Quixote* (1897) and the *Symphonia Domestica* (1903). The first performance was at Frankfort-am-Main, under the composer's direction, March 3, 1899. The score, published in 1899, is dedicated "to Willem Mengelberg and the Concertgebouw Orchestra of Amsterdam."

Strauss has said that in *A Hero's Life* he wished to present, "not a realistic portrait of a particular historical or poetical figure, but rather a more general and free ideal of great and manly heroism—not the heroism to which one can apply an everyday maxim of valor, with its material and exterior reward, but that heroism which relates to the inward battles of life, and which aspires, through struggle and renouncement, towards the elevation of the soul."

There is no explanatory guide, preface or other elucidation printed in the published score; but when Richard Strauss was in this country in 1922 he informed the present annotator that the programmatic significance of the music is faithfully conveyed in the elaborate descriptive pamphlet written by Friedrich Rösch and published at Leipzig a quarter of a century ago. The following gloss adheres to the main outlines of Herr Rösch's formidable exegesis.

* * *

The tone-poem is in six connected sections: (1) The Hero. (2) The Hero's Adversaries. (3) The Hero's Courtship. (4) The Hero's Battlefield. (5) The Hero's Works of Peace. (6) The Hero's Release from the World, and the Conclusion.

TSCHAIKOWSKY

Interpreted the soul of Russia in music
as no other composer has ever done

The surging sweep of his orchestration, the glowing masses of tone in his symphonies are unexampled in musical creation.

Tschaikowsky's Gorgeous
FIFTH SYMPHONY

is released this month in one of the greatest recording achievements of the new age in

COLUMBIA MASTERWORKS*

played with irresistible power by Willem Mengelberg and the Concertgebouw Orchestra of Amsterdam:

MASTERWORKS SET No. 104

TSCHAIKOWSKY: Symphony No. 5, in E Minor, Op. 64—by Willem Mengelberg and Concertgebouw Orchestra of Amsterdam.

In thirteen Parts, on seven twelve-inch Records, with leather album, $10.50.

◆

Other notable features of the extraordinary March offering of Columbia Masterworks are:

MASTERWORKS SET No. 103

BRAHMS: Symphony No. 1, in C Minor, Op. 68—by Felix Weingartner and Royal Philharmonic Orchestra.

In ten Parts, on five twelve-inch Records, with Album, $7.50.

MASTERWORKS SET No. 105

MOZART: Symphony No. 39, in E Flat, Op. 543—by Felix Weingartner and Royal Philharmonic Orchestra.

In six Parts, on three twelve-inch Records, with Album, $4.50.

H. ROYER SMITH COMPANY
10th & Walnut Streets

N. SNELLENBURG & CO.,
11th and Market Streets

C. J. HEPPE & SON
1117-19 Chestnut Street

JOHN WANAMAKER
13th and Market Streets

B. B. TODD
1306 Arch Street

WILRATH, INC.,
J. R. Wilson, President
212-214 S. 17th Street

"Magic Columbia *Notes"*

COLUMBIA

"NEW PROCESS" *RECORDS*

Reg. U. S. Pat. Off.

Viva-tonal Recording—The Records without Scratch

Reg. U. S. Pat. Off.

I. The Hero

We hear first the chief theme of the Hero; the valorous opening subject for the low strings and horns, joined later by the violins. There are subsidiary themes, picturing different aspects of the Hero's nature—his pride, depth of feeling, inflexibility, sensitiveness, imagination. This section comes to a defiant, heaven-storming close, *fff*, with a hold on the dominant seventh chord of E-flat.

II. The Hero's Adversaries

Herein are pictured the Hero's opponents and detractors—an envious and malicious crew, filled with all uncharitableness. Flutes, oboes, piccolo, English horn, clarinets, utter shrill and snarling phrases. There is also a malignly ponderous phrase, in fifths, for tenor and bass tubas, intended to picture the malevolence of the dull-witted among the foe. The theme of the Hero appears in sad and meditative guise. But his dauntless courage soon reasserts itself, and the mocking horde are put to rout.

III. The Hero's Courtship

A solo violin introduces the Hero's beloved. She reveals herself at the start as capricious, an inconsequent trifler, an elaborate coquette. The directions printed above the violin part in the score —"flippantly," "playfully," "insolently," "sedately," "soothingly," "angrily," "scoldingly"—suggest the changing aspects of the emotional scene. But a grave and earnest phrase—heard at first in the 'cellos, double-basses, trombones and horns—recurs again and again, with the effect of an increasingly fervent appeal, in the dialogue of the two protagonists. The discourse becomes more serious, more sincere, more impassioned; and then the orchestra breaks into one of the most superb love-songs in all music. There are rapturous phrases for the strings, gorgeously adorned with glissandi in the harps; the oboe sings an ardently tender song. As the ecstacy subsides, the mocking voices of the foe are heard remotely, like the distant croaking of night birds through an enchanted dream.

I. MILLER

INSTITUTION INTERNATIONALE

The Charm of Color!

Whether one chooses this slipper in paisley brocades of rainbow coloring, or in lustrous satins that may be tinted to *exactly* match one's gown, the effect is equally charming!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

IV. The Hero's Battlefield

But suddenly the call to arms is heard, and it may not be ignored. Distant fanfares (trumpets behind the scenes) summon the Hero to the conflict. The orchestra becomes a battlefield; the music "evokes the picture of countless and waging hosts, of forests of waving spears and clashing blades," wrote Mr. Huneker of this section. "The din, heat and turmoil of conflict are spread over all, and the ground piled high with the slain." Through the dust and uproar we are reminded of the inspiration of the Beloved, which sustains and heartens the champion, whose theme contests for supremacy with that of his adversaries. A triumphant orchestral outburst proclaims at last his victory. Yet he exults alone—the world regards his conquest with cold and cynical indifference.

V. The Hero's Works of Peace

Now begins a celebration of the Hero's victories of peace, suggesting his spiritual evolution and achievements. We hear quotations of themes from Strauss's earlier works: reminiscences of *Tod und Verklärung, Don Quixote, Don Juan, Till Eulenspiegel, Macbeth, Also Sprach Zarathustra,* the music-drama *Guntram,* and the exquisite song, *Traum durch die Dämmerung.* It may be doubted if Strauss has ever written more persuasively than in this example of polyphonic ingenuity, in which an uncanny contrapuntal skill is made to yield subduingly lovely music. Note, for example, the exceeding beauty of that G-flat major passage in which the tenor tuba, violas and bass clarinet sing the melody of *Traum durch die Dämmerung* against a theme from *Don Quixote* in the 'cellos, horn and Cor Anglais.

VI. The Hero's Release from the World, and the Conclusion

The tubas mutter the uncouth and sinister phrase which voices the dull contempt of the benighted adversaries. Even the glorious achievements of the Hero's brain, his spiritual conquests, have won him only envy and derision. Furiously he rebels, and the orchestra rages. But his anger subsides. Over a persistent tapping of the

The Blum Store

fashion corner...chestnut at thirteenth

another 'first fashion...first'

covert cloth ensemble

with cape wing sleeves and dressmaker blouse $115

other distinctive ensembles, $39.75—$300

kettle-drum, the Cor Anglais sings a gentler version of his theme. An agitating memory of storm and strife again disturbs his mood. But the solo violin reminds him of the consoling presence of the beloved one. Peace descends upon the spirit of the Hero. There are pages of tender and exalted beauty, with an intimate dialogue between horn and violin—music of which Philip Hale once dared to say that it was "worthy of Beethoven in his supreme moments of rapt meditation." In the trumpets, the chief theme, immensely broadened, rises in solemn majesty to a climax of memorable splendor —a great chord of E-flat major that fills the orchestral heavens with dazzling light. The finale, majestic and serene, recalls the words of the luminous Shankara: "For the circling world is like a dream, crowded with desires and hates; in its own time it shines as real, but on wakening it becomes unreal."

THE PENSION FUND OF THE PHILADELPHIA ORCHESTRA

A considerable amount is added annually to this Fund through the generosity of subscribers who, when unable to use their tickets, turn them in to the management to be sold for this very worthy cause. Such tickets should be sent or mailed, as early as possible, to the Manager, 809 Packard Building, Philadelphia, Pa., in an envelope marked "Pension Fund Tickets." If, because of insufficient time, it is impracticable to send the tickets, the location, section, row and number may be telephoned to the office, RITtenhouse 5470, or on Saturdays, because of the half-holiday, between 7.00 and 7.30 o'clock, on the evening of the concert to the Academy of Music, KINgsley 9202, in which case substitute tickets will be issued and sold.

THE PHILADELPHIA ORCHESTRA ASSOCIATION

Beyond The Routine Of Trust Work

Over and above the unusual degree of financial protection afforded by our $23,000,000 Capital, Surplus and Undivided Profits, there is the equally important work of *personal* protection in which our trust officers are long experienced.

In dealing with many hundreds of beneficiaries, they have shown the same active interest in the educational, moral and physical development of young people that the creators of the trusts would have shown.

We will welcome an inquiry from you regarding our methods of trust protection.

The
Real Estate-Land Title & Trust Company
WORLD'S OLDEST TITLE COMPANY

Main Office:
Broad—Chestnut
—Sansom

Downtown Office:
517 Chestnut
Street

When you use Elizabeth Arden's Preparations according to the methods carefully evolved by Miss Arden herself, the health and clear beauty of your skin are as assured as if you were working under Miss Arden's personal supervision.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for appointment
RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*
673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Saturday
March 30
At Eight Twenty

Next Week's Program

Monday
April 1
At Two-Thirty

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*

HARMATI (Nebraska) — Prelude to a Drama

RIEGGER (New York) — Study in Sonority for 40 Violins (In 10 groups of 4)

JACOBI (Massachusetts) — Indian Dances

I. Buffalo Dance
II. Butterfly Dance
III. War Dance

MOZART — Symphony in G minor

I. Allegro molto
II. Andante
III. Minuet and trio.
IV. Finale. Allegro assai

BEETHOVEN — Overture, "Leonore" No. 3

This program will end approximately at 9.50 P. M. on Saturday and at 4.00 P. M. on Monday.

NOTICE

The doors of the auditorium will be closed at the beginning of the concert and will not be opened for admission to latecomers until the regular intermission, after which the doors will again be closed until the end of the concert.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY *Afternoons at 2.30*	SATURDAY *Evenings at 8.15*	MONDAY *Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 25 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Feb. 4	OSSIP GABRILOWITSCH
Feb. 1-2	BERNARDINO MOLINARI
Feb. 8-9	ARTUR RODZINSKI
Feb. 15-16-18	ALEXANDER SMALLENS
Feb. 22-23 to March 1-2	EUGENE GOOSSENS
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS *

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Ossip Gabrilowitsch, Pianist

January 18-19
Abram Chasins, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.45, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

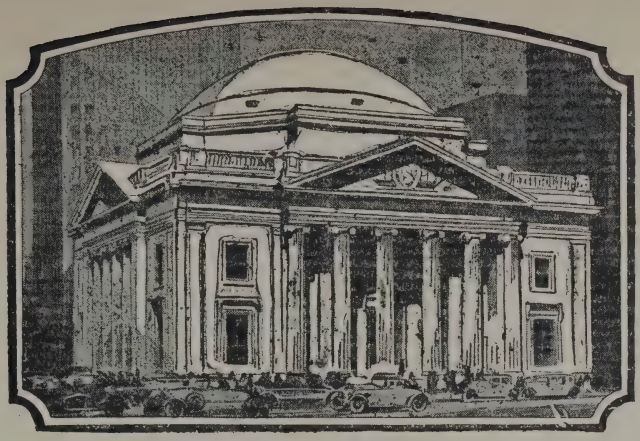
WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.



Chartered 1836

A Suggestion to Those Who May Have Profited by the Present State of the Market

We cite the following experience as an example of commendable prudence:

A man, whose principal business was trading in securities for a number of years was highly successful. Early in his career he placed a share of his profits with a Trust Company under a Living Trust, naming his wife beneficiary. From time to time he added to this fund from subsequent profits.

In the depression of the market following the War, his fortune was wiped out, *with the exception of this trust fund.*

Today, this man and his wife are living comfortably on the income from this Living Trust, which after their death will be continued for their children.

* * *

Many foresighted business men use the Living Trust as a means of assuring protection to their families against possible financial reverses.

Further information on the uses and advantages of the Living Trust will be sent on request

GIRARD TRUST COMPANY

BROAD AND CHESTNUT STREETS · · PHILADELPHIA

J. E. CALDWELL & CO.

CHESTNUT STREET AT JUNIPER

Selecting Pearls
For Each
Caldwell Necklace

Involves expert, critical examination of hundreds of specimens to secure the quality, the uniform color, the accurate graduation required to meet the standard of the house.

JEWELRY · SILVERWARE · WATCHES · STATIONERY

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
MARCH 30—APRIL 1

DIESINGER'S

Specialists since 1886 in the
Creation of Jewelled Jewelry

HAVE REMOVED THEIR BUSINESS

from

720 SANSOM STREET

to

1420 CHESTNUT STREET
(SUITE 401—FOURTH FLOOR)

INCREASED patronage of our exclusive clientele has encouraged this forward step. For our new, convenient and centrally located quarters we have engaged additional craftsmen of superior technique.

We invite your inspection of our improved facilities.

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
206 So. Camac Street
Lamp Shades
Old Prints *Waste Baskets*
SPECIAL ORDER SERVICE

---and books?
emma feldman
book & art shop
1232 locust street

Make Your Partnership Safe

Complete your financial plan by arranging with us to pay a stated sum if either partner should die. Pays for the widow's portion, pays outstanding obligations, and saves the business for the survivor. Also is a creator and expander of credit, at bank, and among others who are grantors of credit. Every unprotected partnership is an endangered partnership. Partnership insurance is a cash asset, available in emergency, and *is not an expense. Send for booklet, "The Unseen Sword."*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square Founded 1847 Philadelphia, Pa.

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

JEWELS OF DISTINCTION

Part of the pleasure in selecting a Jewel and its after-possession is the complete knowledge of the experience and probity of the Jeweler.

The reputation of this Establishment for quality extends back almost one hundred years — five generations.

THE ENGAGEMENT RING

Containing a Polished Girdle Diamond is perfection.

Philadelphia Chamber String Simfonietta

FABIEN SEVITZKY, *Conductor*

* * *

CONCERT FOR CHILDREN

Saturday Morning, April 6, at 11 o'clock

Ballroom of the Bellevue-Stratford

Box Seats $2.00—Seats on the Main Floor $1.00,
on sale at Heppe's (George T. Haly),
1119 Chestnut Street

STEINWAY PIANO VICTOR RECORDS

CONCERT MANAGEMENT ARTHUR JUDSON

Steinway Hall
New York

Packard Building
Philadelphia

ACADEMY OF MUSIC

Monday Evening, April 1, at 8.30

MENDELSSOHN CLUB

BRUCE CAREY, *Conductor*

SOLOIST:

JOHN CHARLES THOMAS, *Baritone*

* * *

PROGRAM

1. (*a*) The Club's Motto ..... GILCHRIST
   (*b*) "Pretense" ..... CLOKEY

   THE CLUB

2. (*a*) Star Vicino ..... ROSA
   (*b*) Vittoria, Mio Core ..... CARISSIMI
   (*c*) Der Sandtrager ..... AUGUST BUNGERT
   (*d*) Der Schmied ..... BRAHMS
   (*e*) O Liebliche Wangen ..... BRAHMS

   MR. THOMAS

3. (*a*) "Judge Me, O God" ..... MENDELSSOHN
   (*b*) "Christmas Song" ..... CORNELIUS

   Solo by MR. THOMAS

   (*c*) "Cherubim Song" ..... TSCHAIKOWSKY

   THE CLUB

4. Aria: "Salome" from HERODIADE ..... MASSENET

   MR. THOMAS

5. (*a*) "Now, O Now, I Needs Must Part" ..... DOWLAND
   (*b*) "Three Lovely Birds from Paradise" ..... RAVEL
   (*c*) "Annie Laurie" ..... O'HARA

   THE CLUB

6. (*a*) The Time for Making Songs ..... JAMES H. ROGERS
   (*b*) Alone Upon the Housetops ..... TOD GALLOWAY
   (*c*) The Lamplighter ..... MANNING
   (*d*) Nocturne ..... PEARL CURRAN
   (*e*) Ulysses ..... SIEMONN

   MR. THOMAS

7. (*a*) "A Roundelay" ..... McCOLLIN
   (*b*) "Peat-fire Smooring Prayer" ..... ROBERTON
   (*c*) "Milking Song" ..... BANTOCK
   (*d*) "Song of the Pedlar" ..... WILLIAMS

   THE CLUB

Tickets at Heppe's (George T. Haly), 1119 Chestnut Steeet

DUNNING SYSTEM OF IMPROVED MUSIC STUDY

Carre Louise Dunning, Originator
8 West 40th St., New York City
834 South Plymouth Blvd., Los Angeles, Calif.

The Greatest Musical Event in New York City in the past several decades was the playing of a ten-year old Dunning pupil with the New York Philharmonic Orchestra, March 20, 1926. The child had only studied one year and eight months. She played Le Carnaval des Animanx, by Saint-Saens. The piece is twenty-three pages long; she memorized it in three weeks. If you have any plan for teaching that can bring such results in that length of time, then you do not need the Dunning System. If you have not, then you do. Members of these prominent families have had the benefit of the Dunning System: Astors, Vanderbilt, J. Innesley Blair, George F. Baker, Duchess of Torlonia, Bradley Martin, Sir Edgar Guest, J. Pierpont Morgan, Roland Harriman, Gloria Caruso, F. W. Woolworth.

Faculty of Normal Teachers' Classes Held in These Cities

Katharine M. Arnold.....93 Madison St., Tiffin, Ohio
Allie E. Barcus.....4619 Broadway, Chicago, Ill.
Elizette R. Barlow.....Box 1244, St. Petersburg, Fla.
Catherine G. Bird.....658 Collingwood Ave., Detroit, Mich.
Grace A. Bryant.....201 10th Ave., N., Twin Falls, Idaho
Mrs. Jean Warren Carrick.....160 E. 68th St., Portland, Ore.
Dora A. Chase.....345 Clinton Ave., Brooklyn, N. Y.
Adda C. Eddy.....2643 Highland Ave., Cincinnati, Ohio
Beatrice S. Eikel.....Kidd-Key College, Sherman, Texas
Ida Gardner.....17 E. 6th St., Tulsa, Okla.
Gladys M. Glenn.....1217 Bowie St., Amarillo, Texas
Florence E. Grasle.....Michigan State Institute of Music, Lansing, Mich.
Harriet Bacon MacDonald.....13434 Detroit Ave., Cleveland, Ohio
Kate Dell Marden.....61 N. 16th St., Portland, Ore.
Mrs. W. P. Mason.....10250 S. Wood St., Chicago, Ill.
Laud G. Phippen.....3435 Asbury Ave., Dallas, Texas
Ellie I. Prince.....4106 Forest Hill Ave., Richmond, Va.
Virginia Ryan.....1070 Madison Ave., New York City
Stella H. Seymour.....1419 S. St. Mary's St., San Antonio, Texas
Gertrude Thompson.....508 W. Coal St., Albuquerque, N. M.
Isobel M. Tone.....626 Catalina St., Los Angeles, Calif.
Mrs. H. R. Watkins.....124 E. 11th St., Oklahoma City, Okla.

Philadelphia Civic Opera Company

ACADEMY OF MUSIC
1928—SIXTH SEASON—1929

Thursday Evening, April 4, 1929

AT 8.15 O'CLOCK

Orpheus and L'Enfant Prodigue

ALEXANDER SMALLENS, *Conductor*
KARL T. T. SCHROEDER, *Stage Director*

Costumes and scenery furnished by the
Consolidated Theatrical Costume Company of New York City

Fifty-five members of the Philadelphia Orchestra
All Philadelphia Chorus—Eighty Members

PRICES, 50 Cents to $4.00

Tickets on sale at Heppe's, 1119 Chestnut St. and 1112 Packard Building

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS
PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Twenty-Sixth Pair of Concerts

with Analytical Notes by
LAWRENCE GILMAN

SATURDAY EVENING
MARCH 30, at 8.20

MONDAY AFTERNOON
APRIL 1, at 2.30

1928-1929

1009

NAN DUSKIN'S OWN STORE

A store brimfull of New Easter Fashions

126 So Eighteenth St
COR SANSOM

Decorate with Artistic Lighting Equipment

Quaint
Lighting Fixtures & Lamps

THE
HORN & BRANNEN MFG CO.
Retail Sales Room
427-433 N. Broad Street

Beware *of* Face Fatigue

MODERN life is exacting its toll of your beauty. With appalling suddenness come scowl lines . . . crow's-feet . . sagging contours . . double chin . .

Science alone can prevent this tragedy to your face, the sane science of Helena Rubinstein. Visit her Salons and learn first-hand the "secret" of long-lasting youthfulness and beauty.

Learn, in detail, how to give yourself correct home treatments . . learn the subtle art of make-up. And, if you are in earnest about your beauty have at least one Helena Rubinstein treatment. It will prove a revelation to you!

For appointment telephone Pennypacker 2028

Helena Rubinstein

PARIS LONDON

254 S. 16th St., Philadelphia

For the harmonious perfection of your Beauty's emsemble, come to the Salons de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Solicitor
WILLIAM CURTIS BOK

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

Head of Vocal Department
PASQUALE AMATO

Head of Violin Department
ISRAEL SIEKIERKA

VIOLIN • HARMONY • COUNTERPOINT • COMPOSITION

WM. F. HAPPICH

1520 Chestnut Street

ALFRED SEYDEN — *Violinist*

Studio: 508 Presser Building

Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

---

PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman, *Managing Director*

216 SOUTH 20th STREET

Locust 1877

G. RUSSELL STRAUSS

TEACHER of SINGING

BARYTONE

1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART

BEN STAD, Director

44th at Chestnut Street
EVERGREEN 3959

THE STERNBERG SCHOOL OF MUSIC

Constantin von Sternberg, *Founder*

Rittenhouse 3634

Thirty-ninth Season

30 South 21st Street

Rittenhouse School of Music

265 South Nineteenth Street
Hermione Montanye, Director

SUTOR SCHOOL of Music

Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Both Studios are equipped with a Victrola.

WINIFRED ATKINSON

PIANIST

1716 Chestnut St. Locust 4980

Faculty: The Philadelphia Conservatory

La Bottega Mediterranea

334 Allen's Lane, Mount Airy
One block west of Allen's Lane Station

European and North African hand-tooled leather, pottery, brass, linens, jewelry, antique furniture.

ELSA and DOROTHY McCAUSLAN

Bell Phone, Spruce 6405

MISS PINAUD

Specialists in Electrolysis

Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only

712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

Candle Cottage Antiques

A. I. R. MacCain

338 ALLEN LANE

Mt. Airy Philadelphia

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President*, 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President*, 811 Packard Building
Mrs. Charles W. Henry, *Vice-President*, Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary*, Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary*, 2116 Pine Street
Mrs. George Henderson, *Treasurer*, 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John A. Brown, Jr.
Mrs. John Cadwalader
Mrs. Cyrus H. K. Curtis
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Miss Caroline Sinkler
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. Grahame Wood

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President*, Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President*, 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President*, School Lane, Germantown
Miss Rossmassler, *Recording Secretary*, Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.*, 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer*, Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

Oshkosh Trunks

Extensive travel has put Oshkosh in the high position it holds today.

110 Oshkosh Styles.

But Oshkosh in return has done much for travel.

$32 to $275

Bains LUGGAGE THAT LASTS

1028 Chestnut St. —— 1516 Chestnut St.

For Advertising

Space

Apply to

HALLOWELL CO.

SHERIDAN BUILDING

Sansom Street at Ninth

Philadelphia, Pa.

Green Parrot Tea Room

314 South Smedley Street

Between 16th & 17th—Spruce & Pine

LUNCHEONS TEAS DINNERS

Bell Phone, Pennypacker 6620

THE PEASANT SHOP

cordially invites you to visit its New Quarters

119 South 19th Street

NEETER-BAREND CO.

Dealers in

Highgrade String Instruments and Bows

804 Pine Street, Philadelphia, Pa.
Phone Walnut 4627

432-83rd Street, Brooklyn, N. Y.
Phone Shore Rd. 1577

West Philadelphia Committee

(Formed April, 1905)

Officers

MRS. L. HOWARD WEATHERLY, *President,* 3919 Chestnut Street
MRS. WILLIAM S. NEWCOMET, *First Vice-President,* 3501 Baring Street
MRS. LEWIS R. DICK, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
MRS. CHARLES CARVER, *Recording Secretary,* Haverford, Pennsylvania
MRS. HAROLD E. ROBERTS, *Corresponding Secretary,* Overbrook, Pa.
MRS. SAMUEL S. FELS, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Charles P. Blinn
Mrs. Harold Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllys K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Miss Anna Katharine Stimson
Mrs. William A. Sullivan
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

MRS. MATTHEW H. CRYER, *President,* Bryn Mawr, Pennsylvania
MRS. SAMUEL S. BURGIN, *First Vice-President,* Wallingford, Pennsylvania
MRS. J. S. C. HARVEY, *Second Vice-President,* Radnor, Pennsylvania
MRS. HARRY H. BATTLES, *Third Vice-President,* Newtown Square, Pennsylvania
MRS. HENRY VOLKMAR GUMMERE, *Secretary,* Bala, Pennsylvania
MISS BEULAH C. GARRETSON, *Treasurer,* Bala, Pennsylvania

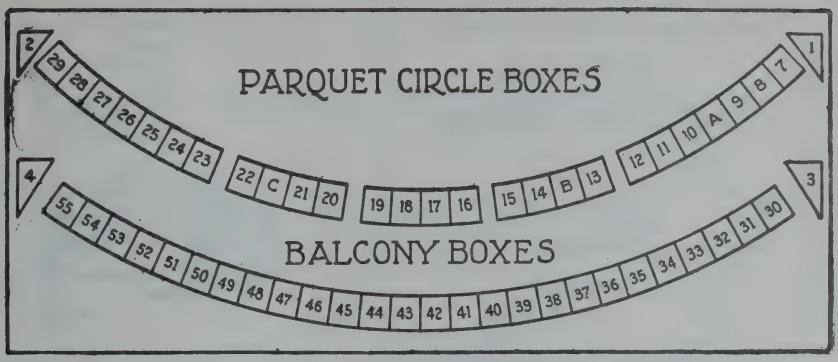
Directors

Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirs

Important Gowns for
Fashionable Festivities

HOUSE *of* WENGER
1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

the screen event of the year!

philadelphias

film guild cinema

films

for the critical — unusual artistic entertaining

atmosphere

for the discriminating — unique dignified distinguished

music

for the select — ensemble distinctive subdued

lounge

for our clientele — modernistic where coffee and cigarettes are served gratis to our patrons.

art direction simon gould

the new rendezvous for philadelphia's smart set

on

Market Street

between 16th and 17th

Now Playing

Gala Inaugural Program

Philadelphia Premiere

"Two Days"

—the Russian "Last Laugh"

featuring a new Screen artist hailed as greater than Emil Jannings

"Hands"

—a cinema ballet of life and love

"The Fall of the House of Usher"

—Poe's psychological thriller . . . called the foremost screen technique advance since "Caligari"

"The Frog Princess"

—a beautiful color animation of a famous Russian fairy tale created by a new process

Charlie Chaplin in "1 A. M."

—the famous cinema clown's soliloquy to the comic muse

Please fill out and mail this name coupon so that we can send you regular announcements of presentations.

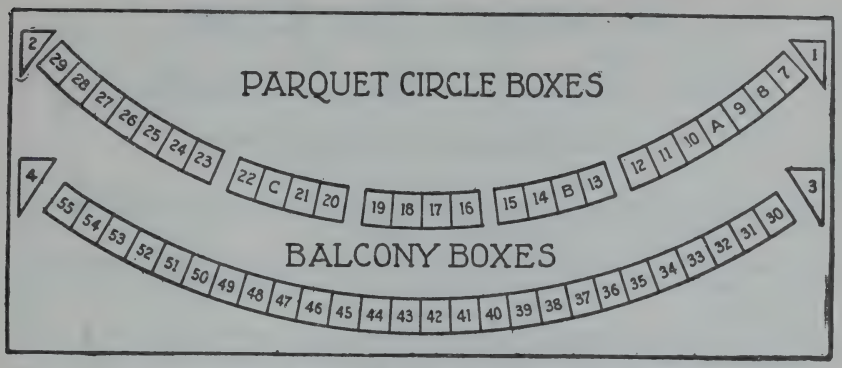
Cinema Art Guild,
1101 Finance Bldg.,
Phila., Pa.

NAME.....

ADDRESS.....

CITY.....

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Thos. Raeburn White
19 Mr. Edward W. Bok
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mr. & Mrs. Leander C. Claflin
Mr. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

A Smart Fur Coat to Finish the Season

At Our Regular Moderate Prices

With several months of cold weather yet to come, the smart woman turns to an extra coat of fur to add interest to her wardrobe.

For her, and for the woman who has postponed purchasing a coat this year, the group now remaining offers an excellent opportunity for the selection of a fine coat or wrap.

These coats are not advertised at a reduction because this establishment is opposed to the policy of marking up prices during the busy season so that they can be sold at drastic cuts during the late Winter and early Spring.

Ferber fur prices are always fair. These coats offered are fairly priced.

Jacques Ferber
Furs

1708 WALNUT STREET

Pauline Herman
IMPORTER

WALNUT AT 19TH RITTENHOUSE PLAZA

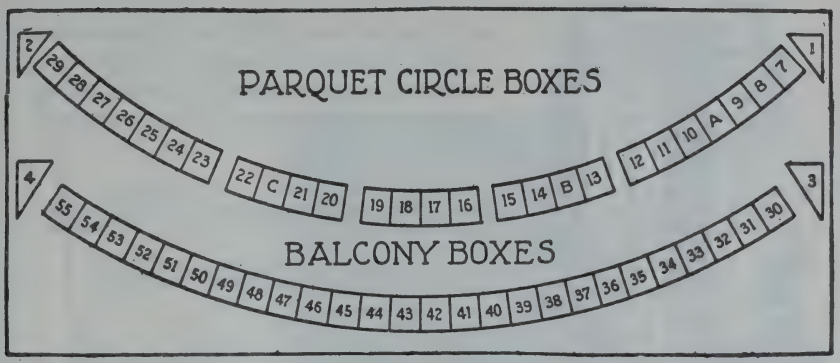
Now Showing

HATS

for the

Winter Resort Season

The List of Box Holders for 1928-1929



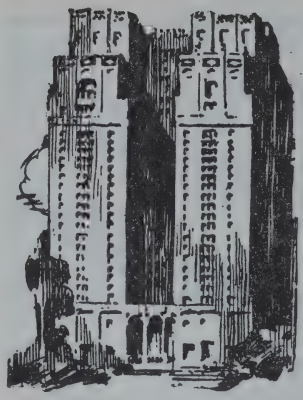
MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory



LIVE in the heart of Philadelphia and still be far away from the noise of traffic—city dust and inconveniences. You can do that very thing in the modern twenty-two story

Rittenhouse-Plaza
APARTMENTS

N. W. Cor. Walnut and 19th Streets

Inspect our beautiful display apartments—with central refrigeration—incinerators—and every last-minute convenience and refinement

Six rooms—3 baths Eight rooms—4 baths

Our representative on premises
MASTBAUM BROTHERS & FLEISHER
1424 S. Penn Square

Mitchell Fletcher Co.
Refreshing "H. G." Ginger Ale, $4.00 Case
PHILADELPHIA—WAYNE—ATLANTIC CITY

SHUT-IN-SHOP
SHUT-IN-CRAFT
Initials Embroidered
Jigsaw Puzzles Cards
35 South 19th Street

Rittenhouse 4985
OTTO KELLER
Own Make Ice Cream
. . Cakes, Pastry and Candy . .
218 South 20th Street
Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE
We Deliver Anywhere
Penn Athletic Club
LOCUST AT EIGHTEENTH ST.
Philadelphia, Pa.
Telegraph Delivery Service
Bell, Pennypacker 1411

CAMPBELL-HICKIE
Negligees *Lingerie*
S. E. Cor. 17th and Walnut Sts.
Philadelphia

Orchestra Personnel—1928-1929

LEOPOLD STOKOWSKI
Conductor

First Violins

Mischa Mischakoff
Concertmaster
Alfred Lorenz
Luigi Ferrara
Alexander J. Thiede
Alexander Zenker
Harry Aleinikoff
Dayton M. Henry
Israel Siekierka
Jacob Simkin
Yasha Kayaloff
Alexander Hilsberg
Grisha Monasevitch
Henry Schmidt
George Beimel
Kalman Smit
Joel Belov
Arthur B. Lipkin
Marius Thor

Second Violins

David Dubinsky
Irving Bancroft
John W. Molloy
A. Gorodetzky
David Cohen
Louis Fishzohn
Matthew J. Mueller
Domenico Bove
J. Savitt
M. Roth
Emil Kresse
S. Dabrowski
Schima Kaufman
Max Zalstein
Louis Gesensway
Andre Callot
David Madison
Louis Gabowitz

Violas

Samuel Lifschey
Sam Rosen
Henry J. Michaux
Amedee Vergnaud
David Epstein
Gustave A. Loeben
Maurice Kaplan
Edward Murray
Philip Neeter
Rudolph Engel
Gordon Kahn
Wm. S. Greenberg
Alexander Gray
Tibor Serly

Violoncellos

Willem van den Burg
William A. Schmidt
Isadore Gusikoff
B. Gusikoff
Milton Prinz
Adrian Siegel
Daniel Saidenberg
Sam Belenko
J. Sterin
John Gray
Morris Lewin
Karl Zeise

Basses

Anton Torello
A. Hase
Fabien Koussewitzky
Heinrich Wiemann
Vincent Lazzaro, Jr.
Max Strassenberger
Matyas Pauli
Louis Boehse
Mario Garaffoni
S. Siani

Harps

Vincent Fanelli, Jr.
F. Nicoletta

Flutes

W. M. Kincaid
Joseph La Monaca
John A. Fischer
Hans Schlegel

Oboes

Marcel Tabuteau
Edward Raho
Marcel J. Dandois
Louis Di Fulvio

Clarinets

Daniel Bonade
Lucien Cailliet
Paul Alemann
Jules J. Serpentini
Jules Cocozza
Louis Morris

Bassoons

Walter Guetter
John Fisnar
F. Del Negro
Herman Mueller

Horns

Anton Horner
Joseph Horner
Otto Henneberg
Albert Riese
Clarence Mayer
George Wardle
Alfred Zoellner
William Koch

Trumpets

Sol. Cohen
Sigmund Hering
Harold W. Rehrig
Rudolph Engel

Trombones

Gardell Simons
Paul P. Lotz
C. E. Gerhard
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

Philip A. Donatelli
Heinrich Wiemann

Tympani

Oscar Schwar
Emil Kresse

Battery

Benjamin Podemski
James Valerio

Celesta

Gustave A. Loeben

Euphonium

Heinrich Wiemann
Chas. A. Norato

Librarian

Marshall Betz

Orchestra Manager

David Dubinsky

Long after the children are grown . . . it will still give you beautiful music

MANY an inferior piano has an acceptable tone when it is new. But a year or two, or even less, will work disastrous changes. The test of a piano lies not only in its tone, but its ability to hold it.

That is one of the great advantages of the Steinway. Time will not mar the beauty of its tone. Fifty years from now its voice will be just as lovely, just as resonant, as it is today. The Steinway is a profitable long-term investment. It is built to last.

And the Steinway, too, is an investment which lies within the reach of everyone. You need only 10% of the purchase price for the first payment, and the balance will be extended over a period of two years. . . . See one of these instruments, today.

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, *and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.*

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

TWENTY-SIXTH PAIR

Saturday Evening
March 30

Monday Afternoon
April 1

1929

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR

HARMATI
(Nebraska)

Prelude to a Drama

RIEGGER
(New York)

Study in Sonority for 40 Violins
(In 10 groups of 4)

JACOBI
(Massachusetts)

Indian Dances

I. Buffalo Dance
II. Butterfly Dance
III. Rain-Chant
IV. War Dance

INTERMISSION

MOZART

Symphony in G minor

I. Allegro molto
II. Andante
III. Minuet and trio.
IV. Finale. Allegro assai

BEETHOVEN

Overture, "Leonore" No. 3

The Steinway is the Official Piano of The Philadelphia Orchestra

HUGHES & MULLER, Tailors,
ARE NOW SHOWING THEIR
NEW SPRING AND SUMMER
COLLECTION OF FINE
ENGLISH AND SCOTCH
WOOLLENS.

HUGHES & MÜLLER
Established in 1848 at 338 High Street
1527 WALNUT STREET
PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities
(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building
S. E. Corner 15th and Chestnut Street
Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited.
Certificates of Deposit Issued. Trusts of All Kind Executed.
Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Prelude to a Melodrama.....Sandor Harmati

(Born at Budapest, Hungary, July 9, 1892; now living in Omaha, Neb.)

Sandor Harmati, composer and conductor, studied in his native city, and won the diploma of Professor of Music at the Budapest Royal Academy of Music at the age of seventeen. He came to the United States in 1914, as a young man of twenty-two, and was naturalized five years later. He played as a member of the Letz Quartet from 1917 to 1920, and of the Lenox Quartet from 1922 to 1925; and he served as conductor of the Charleston, S. C., Symphony Orchestra, of the Women's Symphony Orchestra of New York, and of the Morristown, N. J., Symphony Orchestra. Since 1925 he has been conductor of the Omaha Symphony Orchestra. As a composer, he won the Pulitzer Prize with a symphonic poem in 1922; and two years later he won the prize offered by the Philadelphia Chamber Music Association with the second of his two string quartets. He has composed pieces for violin, incidental music, and songs, and is at present working on a large orchestral work with a principal piano part.

* * *

The *Prelude to a Melodrama* performed at this concert was begun in the summer of 1925, at Darien, Conn., and was completed by Christmas of the same year in Omaha. Concerning this work, the composer has supplied the following comment:

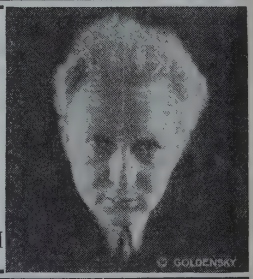
"The *Prelude to a Melodrama* is, so to speak, a study to a one-act play on a Chinese-Californian story. From this it does not follow that the music of the *Prelude* indicates the action. The music of the *Prelude* is an experiment in penetrating the characters of the drama, who create an atmosphere rich in pathos and throbbing with the compassion which is not of this occidental world; an experiment in bringing these elements into musical relief in a study which might ripen into the musical setting of the drama in the form of a one-act opera. The term 'opera' is resorted to in want of a better word.

"The *Prelude* contains elements and coloring, mostly pastel, indicating vaguely the musical treatment which the play might receive. Certain recitativo, or better, parlando, phrases in the *Prelude* would indicate further what would be the fate of the text. The play has three Chinese characters, and a fourth (the only white person) who appears but for a few seconds. Their sayso would be rather recited than sung, or their singing may be a sort of parlando, or half-diction and half-music. There are certain passages in the *Prelude* indicating this. The music will seek to furnish a background shifting its colors and interfering with the action as little as possible. Therefore, the *Prelude* is a germ for a larger work which may, or may not, be called into being.

* * *

"The musical motives of the *Prelude* are thumbnail sketches for a larger etching—the musical setting of the play. The motives try to suggest the following: a stern, relentless father, who believes the wrath of Heaven descended upon him in his blind son; a stepmother, kind and lovable, who, on account of her compassion for her blind stepson, creates a situation which provokes the death-verdict on herself by the stern husband. The poison left by her husband to end her life is found by the blind boy, who eats it by mistake, thereby putting an end to his misery. The mistaken situation causing this

SOMETHING *of* INTEREST



***Leopold* STOKOWSKI**

EN ROUTE from the West Coast to Florida, Leopold Stokowski broke his trip at Philaphia and spent several days completing some marvelous new Victor records. Many of the titles that will presently become available on Philadelphia Orchestra records would give you ecstatic thrills of anticipation. . . . The first of these selections to be released is

TSCHAIKOWSKY
Symphony No. 4 in F Minor

All Philadelphia Orchestra devotees will welcome this exquisite addition to Stokowski's ever-growing list of peerless Orthophonic Victor Records. It will be on sale at all Victor dealers' on and after April 26. The minute you hear it, you will wish to add this latest musical masterpiece to your record-library.

drama is soon discovered by the father, who returns to find his dead wife. The incidental eating of the poison saves the lovable wife. Over the dead body of the son, husband and wife find each other again.

"The form of the composition is free, although there are three defined sections. The first represents what I have called the 'thumbnail sketches,' a sort of introduction of the three characters of the play, bringing them into relief; the second section tries to suggest the dramatic element; the third, the Apotheosis, a Coda."

Study in Sonority (for Forty Violins).....Wallingford Riegger

(Born at Albany, Ga., in 1885; now living in New York City.)

Wallingford Riegger, after abandoning a college education begun at Cornell in 1904, graduated from the Institute of Musical Art, New York, in 1907, as a 'cello student. He continued his studies abroad at the Hochschule für Musik in Berlin. Among his teachers here and in Europe were Alwin Schroeder, Percy Goetschius, Robert Hausmann, Anton Hekking, and Edgar Stillman-Kelley. Later, Mr. Riegger took up opera conducting in southern Germany, and in Berlin he directed the Blüthner Orchestra. He has taught in various schools in this country—Drake University, Des Moines, Iowa; the Institute of Musical Art, New York; and the Ithaca Conservatory.

In 1922 he received the Paderewski Prize for a piano trio; in 1923 his *American Polonaise* received honorable mention and a performance at a Lewisohn Stadium concert in New York; in 1924 he received the Coolidge Prize for his *La Belle Dame sans Merci* (composed for eight instruments and four solo voices), and the degree of Doctor of Music from the Cincinnati Conservatory. He is at present a teacher of composition in New York.

Concerning the *Study in Sonority,* Dr. Riegger says:

"The full title and description of the work on this program is: *Study for Forty Violins,* in *Ten Groups of Four Each.*

"The occasion of the writing of the 'Study in Sonority' was the need of another number for a program of the summer string orchestra which I was conducting at Ithaca in 1927. The original title of the work was *Caprice for Ten Violins,* and as such it received its first performance in Ithaca August 11, 1927, and a subsequent performance in Rochester under the direction of Dr. Howard Hanson. Since then it has been revised in part, and the name changed in accordance with the suggestion of Mr. Stokowski.

"Aside from the attempted creation of beauty (the principal aim of the author), or perhaps bound up with it, is the extension of the concept of tonality. While from a conventional standpoint the work is entirely atonal, yet there is a relative tonality, an arbitrary cluster of tones which may be considered as a tonic chord, and from which excursions are made into the less explored tonal realms, with occasional returns to the original chord of major seconds and minor ninths.

"Structurally speaking, after a rather free and capricious beginning, the initial motive, of slow, poignant character, becomes transformed into an incisive, fugue-like theme. The plan of the work thereafter consists of the building up of various backgrounds, against which this theme is from time to time projected. Interspersed are occasional episodes, in which are essayed different rhythmic and harmonic combinations, with interwoven counterpoint.

Our 1929 Catalogue . . . . .

of Imported Recordings is now ready for distribution. It contains hundreds of Imported Phonograph Records. The discs are listed under the various composers with a short biographical sketch of each composer giving dates, nationality and other important facts. Over 90 composers are included. Everyone interested in music will, we feel sure, be interested in this catalogue.

A copy will be mailed postpaid upon receipt of 15c (stamps or coins).

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets **PHILADELPHIA**

"The World's Record Shop"

F. C. Pequignot

Jewels

908-09-10-11

Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3

Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

The chords are generally made up of from eight to twelve different tones, and the compass of the violin is extended by tuning the G string down to E.

"The work has no programmatic significance beyond that which may be in the hearer's imagination."

Indian Dances: (1) Buffalo Dance; (2) Butterfly Dance; (3) Rain-Chant; (4) War Dance.....Frederick Jacobi

(Born at San Francisco, Calif., May 4, 1891; now living in Northampton, Mass.)

These four *Indian Dances,* together with two others which Mr. Jacobi has since eliminated from his suite, were composed during 1927-28. They were first performed at a concert of the Boston Symphony Orchestra in Cambridge, Mass., under the direction of Serge Koussevitzsky, November 8, 1928, and on the 9th and 10th of that month in Boston. For those occasions, the composer supplied Mr. Philip Hale, the distinguished editor of the Boston Symphony Orchestra's program-book, with the following information concerning these Dances. Mr. Jacobi has courteously sent to the present annotator a duplicate of his notes, which read as follows:

"This work is not intended to be, in any sense, a reconstruction of Indian music. It is, rather, a series of impressions of the great ritualistic dances which take place still today among the Pueblos and Navajos of New Mexico and Arizona—spectacles magnificent and profoundly moving.

"Indian music, in the opinion of the composer, has been greatly underestimated. It is, he believes, a music of signal individuality, unlike any other in the world; it has a potent and hypnotic charm, and it expresses admirably the soul, distant yet eternally alluring, of a great race. Its rhythms are ordered, yet infinitely free. The insistent drum-beats, which are the web and woof of the musical substance, are both lulling and exciting. The sudden changes of rhythm are startling and extraordinarily telling; the irregularity of its phrase-structure gives it a suppleness which our music frequently lacks; and the direct and wholly natural way with which it combines simultaneously two or more divergent rhythms lends to it a strength and a pulsating vitality which are amazing. Its melodies are expressive of a number of clearly defined moods—moods which correspond with the psychology of the race: a grim and desperate fervor, a tender melancholy, a virile and full-throated jubilance, and a wild, barbaric fury. (The war-dances, incidentally, are usually of a very 'open' and major character, jubilant rather than wild. It is in the festive-dances, the dances of thanksgiving, that the Indians appear most barbaric.) The structure of their music is clear and well-balanced; they have an instinctive knowledge of the elements of unity, contrast and climax.

* * *

"All Indian dances partake, to a greater or lesser degree, of a religious character. The *Buffalo Dance,* danced by the young men, was no doubt originally a prayer for a successful chase. Naked to the waist, their long black hair falling wildly over their blackened faces, buffalo-horns on their heads, they imitate the slow, ungainly motions of the grazing buffalo. It must be said, though, that with the Indians every gesture is a conventionalization; Indian art is not realistic, but symbolic.

"The *Butterfly Dance* is danced by the maidens when they have reached maturity. The *War Dance,* it would seem, is a premature enactment of the future triumph, an instilling of confidence and courage into the hearts of those about to engage in battle.

"The *Indian Dances* are based on themes, or fragments of themes, heard by the composer during sojourns among the Indians in New Mexico. The

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company

OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed,

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

treatment is completely free, for the composer has felt that the least photographic method would bring him closest to the essence, the spirit, he was seeking. A sparing use has been made of Indian instruments of percussion—drums and rattles.

"The *Rain Dance* is the invocation of that most-desired of natural blessings in those arid countries. The Indians still believe in the potency of their prayer; and it is amazing how many of their rain dances, starting on a scorched and cloudless day (and lasting, as do most of the Indian dances, all day), overtaken by storms and rain, end in a drenching and beneficent downpour.

"The list of instruments is as follows: two flutes, piccolo, two oboes, English horn, two clarinets, bass-clarinet, two bassoons, contrabassoon, four horns, three trumpets, tuba, two harps, celesta, strings, and percussion (timpani, bass-drum, cymbals, tam-tam, xylophone, triangle, and a sparing use of Indian drums and rattles)."

* * *

The composer studied composition with Rubin Goldmark in New York, Paul Juon in Berlin, and Ernest Bloch in Geneva, Switzerland. He was assistant conductor with the Metropolitan Opera Company (1913-17), and one of the founders of the American Music Guild. He is a member of the executive board of the League of Composers.

The list of his compositions includes a symphony known as the *Assyrian; The Pied Piper,* for orchestra; *A California Suite; The Eve of St. Agnes; Two Assyrian Prayers,* for voice and orchestra.

Other works are a String Quartet, based on Indian Themes; *Quartetto Veniziano; The Poet in the Desert,* fragments of a poem by Charles Erskine Scott Wood, performed in 1926 by the Society of the Friends of Music in New York (Artur Bodanzsky, conductor). Songs and violin pieces.

Symphony in G minor (K. 550).....W. A. Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart composed his three greatest symphonies—those in E-flat (K. 543), G minor (K. 550), and C major (the "Jupiter")—within the space of two months. The year was 1788. The E-flat is dated June 26th; the G minor, July 25th; the "Jupiter," August 10th.

It was a bad time for Mozart. He was desperately hard-up, and his creditors were wearing out his door with their knuckles. Dismal thoughts, he wrote, often came to him—and no wonder. Puchberg lent him two hundred florins, but that was only a stop-gap. And then, in the following spring, Prince Lichnowsky took him under his wing, and for a brief while Mozart's skies were less gray.

* * *

Jahn found in the E-flat symphony "the expression of perfect happiness . . . unalloyed happiness and joy in living . . . the feeling of pride in the consciousness of power" . . . "purest pleasure," "frolicsome joy," "mocking joviality." Yet only the day after Mozart completed the E-flat, he had written to Puchberg

YOU HAVE YOUR OWN *Table* AND YOUR OWN *Waitress*

She knows your likes and dislikes. And she knows how to serve delicious food as it *should* be served . . . . You'll like your own waitress—and you'll like the foods she serves you. The green, fresh vegetables com right from the farm, with fruits and meats and milk and butter. And here in spotless kitchens those foods are prepared by cooks who are really masters.

After dinner? . . . Watch the sea from the Ocean Deck, play in the game room, talk with friendly and cultivated people. For such people find Chalfonte-Haddon Hall much to their liking! Its sunshiny, airy rooms; its absence of any affectation.

—There are complete garage facilities at Chalfonte-Haddon Hall . . . May we send you a descriptive booklet further describing the hotels?

CHALFONTE-HADDON HALL

ATLANTIC CITY

American Plan

Leeds and Lippincott Company

saying that unless he could obtain help, he should lose both his honor and his credit. By the following month—July—some hint of his distress had begun to find its way into his music. Even the somewhat complacent Jahn tells us that in the G minor Symphony, "joy and gladness" have begun to yield to "sorrow and complaining"—sorrow which rises in a continuous climax to a wild merriment, "as if seeking to stifle care."

He feels that this utterance of melancholy in the G minor Symphony begins at once, in the statement of the first theme, which to some appears to be, rather, one of the most perfect examples of cheerfulness in the minor mode. Jahn hears "a piercing cry of anguish" later in this movement; "but, strive and struggle as it may, the strength of the resistance sinks again into the murmur with which the movement closes. The Andante, on the contrary, is consolatory in tone; not reposing on the consciousness of an inner peace, but striving after it with an earnest composure which even attempts to be cheerful." In the Minuet, "a resolute resistance is opposed to the foe, but in vain, and again the effort sinks to a moan. Even the tender comfort of the Trio, softer and sweeter than the Andante, fails to bring lasting peace; again the combat is renewed, and again it dies away, complaining. The last movement brings no peace, only a wild merriment that seeks to drown sorrow, and goes on its course in restless excitement."

* * *

Jahn notes, gravely and conscientiously, that "Palmer (*Evangel. Hymnologie,* p. 246) finds no pain in this symphony, but only pure life and gayety." There may be some in our day who will be inclined to side with the sapient Palmer in this matter, and to wonder how Jahn can really find "harshness" in the G minor; although it is easy to agree with him that this is the most passionate of all Mozart's symphonies.

But passion and harshness (Jahn even applies to the G minor symphony Goethe's words about the Laocoon) are not, one suspects, the qualities that have endured for most ears in this lovely score. A gentle pensiveness, a rather naïve, rather wistful gayety, a delicate merriment, and a continuous, enchanting sweetness and lyric purity—these traits it seems, today, richly and typically to possess. It muses, it sighs, it may even complain—but so gently, that tragic passion and the dark swirling tides of a sorrow that must (in Jahn's phrase) be "drowned," seem to have touched this lovable music, if at all, with a gesture of phantasmal lightness and unreality, as if the Muse had dreaded to cloud its shining surfaces or distort its poised and beautiful serenity.

* * *

E. T. A. Hoffmann, that extraordinary genius who, as a contemporary of Beethoven's, perceived his greatness, and whose penetrating enthusiasm later influenced Richard Wagner in his Beet-

TSCHAIKOWSKY

Interpreted the soul of Russia in music
as no other composer has ever done

The surging sweep of his orchestration, the glowing masses of tone in his symphonies are unexampled in musical creation.

Tschaikowsky's Gorgeous
FIFTH SYMPHONY

is released this month in one of the greatest recording achievements of the new age in

COLUMBIA MASTERWORKS*

played with irresistible power by Willem Mengelberg and the Concertgebouw Orchestra of Amsterdam:

MASTERWORKS SET No. 104

TSCHAIKOWSKY: Symphony No. 5, in E Minor, Op. 64—by Willem Mengelberg and Concertgebouw Orchestra of Amsterdam.

In thirteen Parts, on seven twelve-inch Records, with leather album, $10.50.

◆

Other notable features of the extraordinary March offering of Columbia Masterworks are:

MASTERWORKS SET No. 103

BRAHMS: Symphony No. 1, in C Minor, Op. 68—by Felix Weingartner and Royal Philharmonic Orchestra.

In ten Parts, on five twelve-inch Records, with Album, $7.50.

MASTERWORKS SET No. 105

MOZART: Symphony No. 39, in E Flat, Op. 543—by Felix Weingartner and Royal Philharmonic Orchestra.

In six Parts, on three twelve-inch Records, with Album, $4.50.

H. ROYER SMITH COMPANY
10th & Walnut Streets

N. SNELLENBURG & CO.,
11th and Market Streets

C. J. HEPPE & SON
1117-19 Chestnut Street

JOHN WANAMAKER
13th and Market Streets

B. B. TODD
1306 Arch Street

WILRATH, INC.,
J. R. Wilson, President
212-214 S. 17th Street

"Magic Columbia *Notes"*

COLUMBIA

"NEW PROCESS" *RECORDS*

Reg. U. S. Pat. Off.

Viva-tonal Recording—The Records without Scratch

Reg, U. S. Pat. Off.

hoven worship, wrote with uncommon sympathy of Mozart's music (especially as contrasted with Haydn's) in his *Kreisleriana*. Hoffmann in his remarkable essay [1] drew, successively, portraits of the three great Austrian composers of instrumental music: Haydn, Mozart and Beethoven—portraits conceived, as Spitta remarked, with "such deep-seeing musical insight and portrayed with such successful poetic power, that they are as effective today as when Hoffmann sketched them."

"Mozart and Haydn," wrote Hoffmann, "the creators of the instrumental music of today, show us the art for the first time in its full glory; though the one who has looked on it with an all-embracing love and penetrated its innermost being is Beethoven. The instrumental compositions of all three masters breathe the same romantic spirit, which lies in a similar deep understanding of the essential property of art; there is, nevertheless, a decided difference in the character of their compositions. The expression of a child-like and joyous spirit predominates in those of Haydn. His symphonies lead us through boundless green woods, among a merry, gay crowd of happy people. Young men and maidens pass by dancing, laughing children peeping from behind trees and rose-bushes playfully throw flowers at one another. A life full of love, of felicity, eternally young, as before the fall; no suffering, no sorrow, only a sweet melancholy longing for the beloved form that floats in the distance in the glow of the sunset, neither approaching nor vanishing, and as long as it is there, night will not come, for it is itself the evening glow which shines over mountain and wood.

"Mozart, however, leads us into the depths of the spirit world. We are seized by a sort of gentle fear which is really only the presentiment of the infinite. Love and melancholy sound in the poor spirit voices; night vanishes in a bright purple glow, and with inexpressible longing we follow the forms which, with friendly gestures, invite us into their ranks as they fly through the clouds in the never-ending dance of the spheres. . . .

"Haydn conceives romantically that which is distinctly human in the life of man; he is, in so far, more comprehensible to the majority.

"Mozart grasps more the superhuman, the miraculous, which dwells in the imagination."

* * *

That Haydn is in a sense more "human" than Mozart is doubtless true—though perhaps it should be said that we today would hardly call Haydn's humanity "romantic." It is a humanity that seems more abundant than Mozart's because of its homespun quality, its nearness to the earth, to the things of familiar existence—"the

[1] Hoffmann's essay, *Beethoven's Instrumental Music*, originally written in 1810, was revised in 1813, and reprinted in the collection called *Kreisleriana*, included among the contents of the two volumes published in 1814 as *Fantasiestücke in Callot's Manner*. We quote from the admirable translation printed, with an introductory note by A. W. Locke, in *The Musical Quarterly* for January, 1917.

I. MILLER

INSTITUTION INTERNATIONALE

The Charm of Color!

Whether one chooses this slipper in paisley brocades of rainbow coloring, or in lustrous satins that may be tinted to *exactly* match one's gown, the effect is equally charming!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

cheerful glass, and candlelight, and fireside conversations, and innocent vanities, and jests"; it is full of rustic jocosities, and sweet candor, and naïve tenderness; it is steeped in the colors of the visible, palpable universe. The humanity of Mozart is a more wistful, a more fine-drawn thing,—spiritualized, subtilized, delicate and fastidious. He knew how to choose exquisitely, from the hurly-burly of life and the crowding accumulations of the mind, that rare and ultimate thing which becomes the quintessence of beauty and experience. Thus he acquired those "singular and extraordinary graces" attributed by the Council of Forty-seven to King James.

Overture to "Leonore," No. 3, Op. 72.....Ludwig van Beethoven

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

Richard Wagner declared that the third *Leonore* Overture, one of the four that Beethoven wrote for his opera, is "less an overture to a music-drama than the music-drama itself"; and certainly this symphonic projection, a dramatic pattern in tones if ever there was one, does condense the substance of the drama in a marvelously concise and vivid way.

Wagner wrote of this overture with an impressive and passionate intensity of conviction—though possibly with one eye on his own theories concerning the ideal relations of music and the drama. Nevertheless, his assertion that "the complete and definite synthesis of that drama which Beethoven had dreamed of writing is contained in the *Leonore* Overture No. 3," has never been successfully refuted. This overture is, as Wagner insisted, "less an overture to a music-drama than the music-drama itself."

His comments appear in an essay, *On the Overture,* published originally in the *Gazette Musicale* of January 10, 14 and 17, 1841. Mr. William Ashton Ellis translated it for Vol. VII of his edition of Wagner's Prose Works. Here are the salient passages of a remarkable exposition:

> Far from giving us a mere musical introduction to the drama, it [the "Leonore" No. 3] sets that drama more completely and more movingly before us than ever happens in the broken action which ensues. This work is no longer an overture, but the mightiest of dramas in itself. . . .
>
> In this mighty tone-piece, Beethoven has given us a musical drama, a drama founded on a playwright's piece, and not the mere sketch of one of its main ideas, or even a purely preparatory introduction to the acted play; but a drama, be it said, in the most ideal meaning of the term. . . . His object was to condense to its noblest unity the *one* sublime action which the dramatist had weakened and delayed by paltry details in order to spin out the tale; to give it a new, an ideal motion, fed solely by its inmost springs.
>
> This action is the deed of a staunch and loving heart, fired by the one sublime desire to descend as angel of salvation into the very pit of death. One sole idea pervades the work: the freedom brought by a jubilant angel of light to suffering manhood. We are plunged into a gloomy dungeon; no beam of

1222-24 Walnut Street

Stecker

107-115 South 13th Street

First to "Chart" the Capes of Fashion!

Chiffon Gowns with Lace Capes

The smartest thing you can wear for bridge and "dining out"—sheerest of airy French Chiffon frocks floating capes of Alencon or Renaissance lace.

Toast : Green
Blue de lyons
Cellini Red
Sizes 14 to 44

$39.50 to $95

Sketched right, Augustabernard model, reproduction, $65 Sketched left, Jean Patou's dinner gown, reproduction, $95

▼

Gown Salons, Both Stores

Jean Patou Reproduction $95.00

Augustabernard Reproduction $65.00

day strikes through to us, night's awful silence breaks only to the moans, the sighs, of a soul that longs from its deepest depths for freedom, freedom. As through a cranny letting in the sun's ray, a yearning glance peers down; 'tis the glance of an angel that feels the pure air of heavenly freedom a crushing load the while its breath cannot be shared by you, close pent under the prison's walls. Then a swift resolve inspires it, to tear down all the barriers hedging you from heaven's light: higher, higher, and ever fuller swells the soul, its might redoubled by the blest resolve; 'tis the angel of redemption to the world. Yet the angel is but a loving woman, its strength the puny strength of suffering humanity itself; it battles alike with hostile hindrances and its own weakness, and threatens to succumb. But the Suprahuman Idea, whichever lights its soul anew, lends finally the superhuman force; one last, utmost strain of every fiber, and the last bolt falls, the last stone is heaved away. In floods the sunlight streams into the dungeon: "Freedom! Freedom!" shouts the redemptrix; "Freedom! Godlike Freedom!" the redeemed.

This is the Leonora Overture, Beethoven's poem. Here all is alive with unceasing dramatic progress, from the first yearning thought to the execution of a vast resolve.

* * *

Twenty-nine years later Wagner wrote again of the *Leonore* No. 3 in his essay on Beethoven:

The great Overture to Leonore alone makes really clear to us how Beethoven would have the drama understood. . . . What is the dramatic action of the librettist's opera *Leonore,* but an almost repulsive watering of the drama we have lived through in the overture, a kind of tedious commentary by Gervinus on a scene of Shakespeare's?

THE PENSION FUND OF THE PHILADELPHIA ORCHESTRA

A considerable amount is added annually to this Fund through the generosity of subscribers who, when unable to use their tickets, turn them in to the management to be sold for this very worthy cause. Such tickets should be sent or mailed, as early as possible, to the Manager, 809 Packard Building, Philadelphia, Pa., in an envelope marked "Pension Fund Tickets." If, because of insufficient time, it is impracticable to send the tickets, the location, section, row and number may be telephoned to the office, RITtenhouse 5470, or on Saturdays, because of the half-holiday, between 7.00 and 7.30 o'clock, on the evening of the concert to the Academy of Music, KINgsley 9202, in which case substitute tickets will be issued and sold.

THE PHILADELPHIA ORCHESTRA ASSOCIATION

Beyond The Routine Of Trust Work

Over and above the unusual degree of financial protection afforded by our $23,000,000 Capital, Surplus and Undivided Profits, there is the equally important work of *personal* protection in which our trust officers are long experienced.

In dealing with many hundreds of beneficiaries, they have shown the same active interest in the educational, moral and physical development of young people that the creators of the trusts would have shown.

We will welcome an inquiry from you regarding our methods of trust protection.

The
Real Estate-Land Title & Trust Company
WORLD'S OLDEST TITLE COMPANY

Main Office:
Broad—Chestnut
—Sansom

Downtown Office:
517 Chestnut
Street

Elizabeth Arden understands the exquisite care of the skin, and knows that faces do not just stay in shape, but must be held in shape by good strong muscles and firm healthy tissues.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for an appointment
RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*
673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
April 5
At Two-Thirty

Next Week's Program

Saturday, April 6
Monday, April 8
At Eight-Twenty

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*

BORODIN — Polovetzki Dances from "Prince Igor"

MOUSSORGSKY — Entr'acte from "Khowantchina"

STRAWINSKY — Excerpts from "L'Oiseau de Feu"

I. Introduction
II. L'Oiseau de Feu et sa danse
III. Ronde des Princesses enchantées
IV. Danse Infernale du Roi Kastchei
V. Berceuse de l'Oiseau de Feu
VI. Finale.

TSCHAIKOWSKY — Symphonie Pathétique

I. Adagio. Allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale. Adagio lamentoso

This program will end approximately at 4.00 P. M. on Friday and 10.00 P. M. on Saturday and Monday.

NOTICE

The doors of the auditorium will be closed at the beginning of the concert and will not be opened for admission to latecomers until the regular intermission, after which the doors will again be closed until the end of the concert.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY *Afternoons at 2.30*	SATURDAY *Evenings at 8.15*	MONDAY *Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 25 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Feb. 4	OSSIP GABRILOWITSCH
Feb. 1-2	BERNARDINO MOLINARI
Feb. 8-9	ARTUR RODZINSKI
Feb. 15-16-18	ALEXANDER SMALLENS
Feb. 22-23 to March 1-2	EUGENE GOOSSENS
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS *

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Ossip Gabrilowitsch, Pianist

January 18-19
Abram Chasins, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.45, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.

Efficient Electric Wiring
Demands
Sufficient Electric Wiring

The convenience of adequate electric wiring adds immeasurably to the pleasure of the home. To be able to plug in your electrical appliances always with no unscrewing of lamp bulbs; to be able to use all your appliances when you want them, and where you want them; to enjoy the real advantages of home electric service, be sure that your house is

COMPLETELY WIRED

Specifications and blueprints for wiring and lighting layouts furnished by our Lighting Service Department without charge.

The Philadelphia Electric Company
Tenth and Chestnut Streets
and Branches

J. E. CALDWELL & CO.

CHESTNUT STREET AT JUNIPER

Selecting Pearls
For Each
Caldwell Necklace

Involves expert, critical examination of hundreds of specimens to secure the quality, the uniform color, the accurate graduation required to meet the standard of the house.

JEWELRY · SILVERWARE · WATCHES · STATIONERY

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
APRIL 5-6-8

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY
1617 SPRUCE STREET
Frederick Hahn, *President-Director*

Fifty-nine years of continued success in training musicians

The OSTROVSKY SYSTEM of Hand Development is highly recommended for fitting the hand of the Pianist, Violinists or 'Cellist for its task—removing faults, improving and reconstructing technique and tone—a short cut to the achievement of artistic playing.

FOR PARTICULARS, CONSULT REGISTRAR

Pupils may register at any time **Early enrollment desirable**

Telephone: Pennypacker 5053

BRANCHES:

West Philadelphia, 5132 Spruce Street
Tioga, 1622 West Westmoreland Street
Germantown, 30 East Walnut Lane
Glenside, Pa., 246 Cliveden Avenue
Columbia, Pa., 743 Locust Street

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
206 So. Camac Street
Lamp Shades
Old Prints *Waste Baskets*
SPECIAL ORDER SERVICE

---and books?
emma feldman
book & art shop
1232 locust street

A Monthly Income for Your Wife

Don't burden her with the dangers and responsibility of investing or reinvesting all of your estate. We have an unbeatable plan for paying her a lifelong monthly income—safe, sure, regular, and a satisfying return on your investment. Has other advantages also. Adopt this plan, and, after you have gone, nothing and nobody can take any portion of this income from her. *Send for booklet entitled, "Nailed Down Tight."*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square Founded 1847 Philadelphia, Pa.

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

JEWELS OF DISTINCTION

Part of the pleasure in selecting a Jewel and its after-possession is the complete knowledge of the experience and probity of the Jeweler.

The reputation of this Establishment for quality extends back almost one hundred years — five generations.

THE ENGAGEMENT RING

Containing a Polished Girdle Diamond is perfection.

"HOW TO MASTER THE VIOLIN"

by FREDERICK HAHN

Pronounced by critics as the last word on the art of violin playing. Interesting and instructive for 'Cellists and Pianists as well. Advance orders now being received by Theodore Presser Company for this outstanding work by this eminent Philadelphia violinist and teacher.

Women's Committee
Philadelphia Chamber String Simfonietta

has pleasure in presenting the press notices of the leading
New York Musical Critics

concerning the

FIRST NEW YORK CONCERT

of the

Philadelphia Chamber String Simfonietta

FABIEN SEVITZKY, Conductor

at the TOWN HALL

on Tuesday Evening, March 26, 1929

PRESS COMMENT

Triumphs of the Philadelphia Chamber String SIMFONIETTA

FABIEN SEVITZKY, Founder and Conductor

"Mr. Sevitzky offers his audience ample and interesting fare. In the performances of the music he showed sound knowledge of his task; command of his forces, and enthusiasm for his task. The performances were euphonious, spirited, unhackneyed in character."—*Olin Downes, "New York Times," March 27, 1929.*

"Philadelphia Chamber String Simfonietta Sounded Note of Novelty in Well-Rendered Program"

"An evening of excellent music excellently performed. Mr. Sevitzky's performance of Verklarte Nacht was captivating in its beauty of tone and finish. Warm and communicative interpretation."—*J. H. Henderson, "New York Sun," March 27, 1929.*

"Their playing has the unity of precision and finish. Tone is smooth and singing. Mr. Sevitzky proved an able conductor, able to evoke a performance of fine shading and considerable expression."—*F. D. Perkins, "New York Herald Tribune," March 27, 1929.*

"Simfonietta Led by Sevitzky Delights"

"Playing of high artistic order. Tonal balances adjusted with taste. Accurate technic. Ensemble precise and pliable. Sevitzky made the lines of interpretation distinct and dignified. A gracious, delicate color and atmosphere infused all of the performances, which were applauded with every evidence of interested response from the listeners."—*Leonard Liebling, "New York American," March 27, 1929.*

"New Ensemble Is Acclaimed String Players in Admirable Concert"

"Few things, outside of Toscanini's works of wonder, to exceed them. It should be invited to enrich our music season at frequent and regular intervals. Most memorable experience of the year. Silken beauty of tone for transparency, richness and careful graduation of sonority. Exceptional finish. . . . Mr. Sevitzky's earnest and graceful leadership, with taste, delicacy and a blithely classic spirit."—*Herbert Peyser, "New York Telegram," March 27, 1929.*

"Philadelphia Sends New York Another Admirable Orchestra"

"There is a distinct place for such an organization. Played the music with such finish and taste; skill and brio characterized this event."—*Oscar Thompson, "New York Evening Post," March 27, 1929.*

"Mr. Sevitzky and his men filled the auditorium with music of such perfection that one will remember joyously in seasons to come."—*S. C., "New York World," March 27, 1929.*

"Fabien Sevitzky proved himself an interpreter of distinct taste, and nicety in the program. A unity of microscopic finesse, a tone in each section as of a single instrument."—*Richard L. Stokes, "Evening World."*

Mr. Sevitzky showed himself to be remarkably capable as a conductor, with a good deal of a flair for sane and trenchant interpretation of music."—*Irving Weil, "New York Evening Journal," March 27, 1929.*

A FEW AVAILABLE DATES FOR SEASON 1929-1930

Concert Management Arthur Judson, Inc.,
Steinway Hall, 113 W. 57th St., N. Y.

VICTOR RECORDS STEINWAY PIANO

DUNNING SYSTEM OF IMPROVED MUSIC STUDY
Carre Louise Dunning, Originator
8 West 40th St., New York City
834 South Plymouth Blvd., Los Angeles, Calif.

The Greatest Musical Event in New York City in the past several decades was the playing of a ten-year old Dunning pupil with the New York Philharmonic Orchestra, March 20, 1926. The child had only studied one year and eight months. She played Le Carnaval des Animanx, by Saint-Saens. The piece is twenty-three pages long; she memorized it in three weeks. If you have any plan for teaching that can bring such results in that length of time, then you do not need the Dunning System. If you have not, then you do. Members of these prominent families have had the benefit of the Dunning System: Astors, Vanderbilt, J. Innesley Blair, George F. Baker, Duchess of Torlonia, Bradley Martin, Sir Edgar Guest, J. Pierpont Morgan, Roland Harriman, Gloria Caruso, F. W. Woolworth.

Faculty of Normal Teachers' Classes Held in These Cities

Katharine M. Arnold.....93 Madison St., Tiffin, Ohio
Allie E. Barcus.....4619 Broadway, Chicago, Ill.
Elizette R. Barlow.....Box 1244, St. Petersburg, Fla.
Catherine G. Bird.....658 Collingwood Ave., Detroit, Mich.
Grace A. Bryant.....201 10th Ave., N., Twin Falls, Idaho
Mrs. Jean Warren Carrick.....160 E. 68th St., Portland, Ore.
Dora A. Chase.....345 Clinton Ave., Brooklyn, N. Y.
Adda C. Eddy.....2643 Highland Ave., Cincinnati, Ohio
Beatrice S. Eikel.....Kidd-Key College, Sherman, Texas
Ida Gardner.....17 E. 6th St., Tulsa, Okla.
Gladys M. Glenn.....1217 Bowie St., Amarillo, Texas
Florence E. Grasle.....Michigan State Institute of Music, Lansing, Mich.
Harriet Bacon MacDonald.....13434 Detroit Ave., Cleveland, Ohio
Kate Dell Marden.....61 N. 16th St., Portland, Ore.
Mrs. W. P. Mason.....10250 S. Wood St., Chicago, Ill.
Laud G. Phippen.....3435 Asbury Ave., Dallas, Texas
Ellie I. Prince.....4106 Forest Hill Ave., Richmond, Va.
Virginia Ryan.....1070 Madison Ave., New York City
Stella H. Seymour.....1419 S. St. Mary's St., San Antonio, Texas
Gertrude Thompson.....508 W. Coal St., Albuquerque, N. M.
Isobel M. Tone.....626 Catalina St., Los Angeles, Calif.
Mrs. H. R. Watkins.....124 E. 11th St., Oklahoma City, Okla.

Philadelphia Civic Opera Company

ACADEMY OF MUSIC
1928—SIXTH SEASON—1929

Thursday Evening, April 18, 1929

AT 8.15 O'CLOCK

Sansom et Delila

ALEXANDER SMALLENS, *Conductor*
KARL T. T. SCHROEDER, *Stage Director*

Costumes and scenery furnished by the
Consolidated Theatrical Costume Company of New York City

Fifty-five members of the Philadelphia Orchestra
All Philadelphia Chorus—Eighty Members

PRICES, 50 Cents to $4.00

Tickets on sale at Heppe's, 1119 Chestnut St. and 1112 Packard Building

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS

PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Twenty-Seventh Pair of Concerts
Ninth Monday Concert

with Analytical Notes by

LAWRENCE GILMAN

FRIDAY AFTERNOON
APRIL 5, at 2.30

SATURDAY EVENING
APRIL 6, at 8.20

MONDAY EVENING
APRIL 8, at 8.20

1928-1929

NAN DUSKIN'S
OWN STORE

A store brimfull of
New Fashions

126 So Eighteenth St
COR. SANSOM

Decorate with Artistic Lighting Equipment

Quaint
Lighting Fixtures & Lamps

THE
HORN & BRANNEN MFG CO.
Retail Sales Room
427-433 N. Broad Street

Visit
the Salons of Helena Rubinstein for a Beauty Analysis

HELENA RUBINSTEIN studies your individuality and offers detailed advice on home treatments and the art of personality make-up.

Benefit by Helena Rubinstein's knowledge of the science and the art of beauty. Her world renowned treatments spell the banishment of crow's-feet, wrinkles, double chin, large pores and blackheads. Her cosmetic masterpieces accent your beauty to the point of perfection!

Even one Helena Rubinstein treatment, plus regular home treatments, will yield you long-lasting beauty and youthfulness.

For the harmonious perfection of your Beauty's ensemble, come to the Salons de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

For appointment telephone Pennypacker 2028

Helena Rubinstein

PARIS LONDON

254 S. 16th St., Philadelphia

For the harmonious perfection of your Beauty's ensemble, come to the Salons de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Solicitor
WILLIAM CURTIS BOK

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

Head of Vocal Department
PASQUALE AMATO

Head of Violin Department
ISRAEL SIEKIERKA

VIOLIN • HARMONY • COUNTERPOINT • COMPOSITION

WM. F. HAPPICH

1520 Chestnut Street

ALFRED SEYDEN — *Violinist*

Studio: 508 Presser Building

Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

---

PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman, *Managing Director*
216 SOUTH 20th STREET
Locust 1877

G. RUSSELL STRAUSS

TEACHER of SINGING
BARYTONE
1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART

BEN STAD, Director
44th at Chestnut Street
EVERGREEN 3959

THE STERNBERG SCHOOL OF MUSIC

Constantin von Sternberg, *Founder*
Rittenhouse 3634
Thirty-ninth Season
30 South 21st Street

Rittenhouse School of Music

265 South Nineteenth Street
Hermione Montanye, Director

SUTOR SCHOOL of Music

Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Both Studios are equipped with a Visuola.

WINIFRED ATKINSON

PIANIST

1716 Chestnut St. Locust 4980

Faculty: The Philadelphia Conservatory

La Bottega Mediterranea

334 Allen's Lane, Mount Airy
One block west of Allen's Lane Station

European and North African hand-tooled leather, pottery, brass, linens, jewelry, antique furniture.

ELSA and DOROTHY McCAUSLAN

Bell Phone, Spruce 6405

MISS PINAUD

Specialists in Electrolysis

Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only

712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

Candle Cottage Antiques

A. I. R. MacCain

338 ALLEN LANE

Mt. Airy Philadelphia

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President*, 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President*, 811 Packard Building
Mrs. Charles W. Henry, *Vice-President*, Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary*, Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary*, 2116 Pine Street
Mrs. George Henderson, *Treasurer*, 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John A. Brown, Jr.
Mrs. John Cadwalader
Mrs. Cyrus H. K. Curtis
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Miss Caroline Sinkler
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. Grahame Wood

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President*, Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President*, 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President*, School Lane, Germantown
Miss Rossmassler, *Recording Secretary*, Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.*, 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer*, Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

Oshkosh Trunks

Extensive travel has put Oshkosh in the high position it holds today.

110 Oshkosh Styles.

But Oshkosh in return has done much for travel.

$32 to $275

Bains LUGGAGE THAT LASTS

1028 Chestnut St. —— 1516 Chestnut St.

For Advertising

Space

Apply to

HALLOWELL CO.

SHERIDAN BUILDING

Sansom Street at Ninth

Philadelphia, Pa.

Green Parrot Tea Room

314 South Smedley Street

Between 16th & 17th—Spruce & Pine

LUNCHEONS TEAS DINNERS

Bell Phone, Pennypacker 6620

THE PEASANT SHOP

cordially invites you to visit its New Quarters

119 South 19th Street

NEETER-BAREND CO.

Dealers in

Highgrade String Instruments and Bows

804 Pine Street, Philadelphia, Pa.
Phone Walnut 4627

432-83rd Street, Brooklyn, N. Y.
Phone Shore Rd. 1577

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Charles P. Blinn
Mrs. Harold Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllys K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Miss Anna Katharine Stimson
Mrs. William A. Sullivan
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

Directors

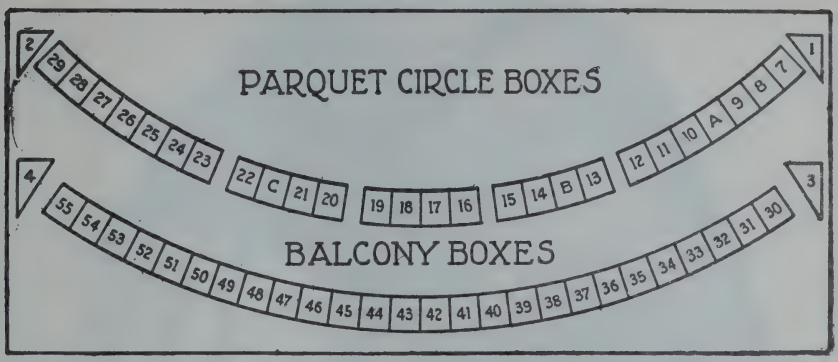
Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirs

Important Gowns for Fashionable Festivities

HOUSE *of* WENGER

1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

The name on the tire is LEE. The cord is finest 6-ply. The tread is thicker and tougher. But the price is NOT placed as high as so-called "Super" tires. And the mileage is . . . but honestly that's looking a very long, long way ahead. Ask for LEE Shoulderbilt.

LEE TIRE SERVICE
Broad at Spring Garden

Academy of Music
Tuesday Evening, April 16, at 8.30

MISCHA ELMAN

. . . PROGRAM . . .

Handel	Sonata in E major
Cesar Franck	Sonata in A major

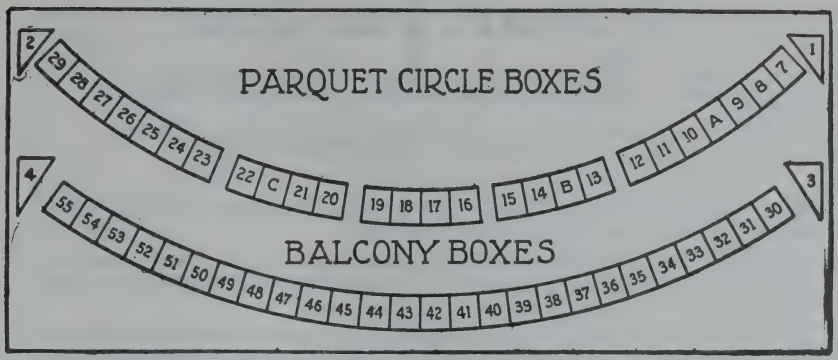
LIZA ELMAN and MISCHA ELMAN

Vieuxtemps	Concerto in A minor
Bach	Sarabande-Double-Bourrée
Gluck-Ries	Largo
Francoeur-Kreisler	Sicilienne-Rigaudon
Grieg-Elman	Nocturne
Elman	Tango
Wieniawski	Polonaise in D major

STEINWAY PIANO VICTOR RECORDS

Tickets $2.00 to 50c (Box Seats $2.50) on sale at Heppe's
(George T. Haly), 1119 Chestnut Street

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Thos. Raeburn White
19 Mr. Edward W. Bok
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mr. & Mrs. Leander C. Claflin
Mr. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

A Smart Fur Coat to Finish the Season

At Our Regular Moderate Prices

With several months of cold weather yet to come, the smart woman turns to an extra coat of fur to add interest to her wardrobe.

For her, and for the woman who has postponed purchasing a coat this year, the group now remaining offers an excellent opportunity for the selection of a fine coat or wrap.

These coats are not advertised at a reduction because this establishment is opposed to the policy of marking up prices during the busy season so that they can be sold at drastic cuts during the late Winter and early Spring.

Ferber fur prices are always fair. These coats offered are fairly priced.

Jacques Ferber
Furs

1708 WALNUT STREET

Pauline Herman
IMPORTER

WALNUT AT 19TH RITTENHOUSE PLAZA

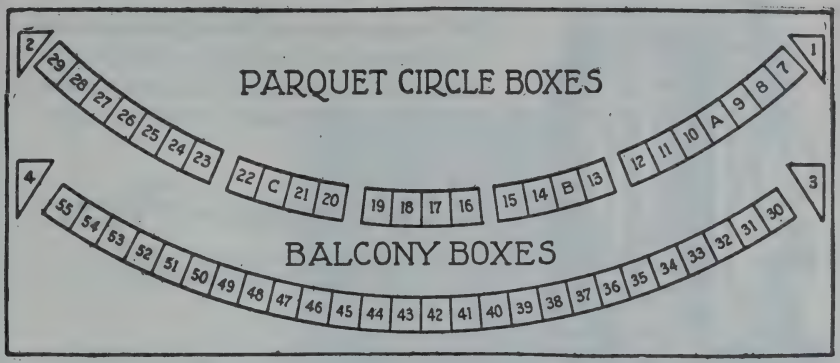
Now Showing

HATS

for the

Winter Resort Season

The List of Box Holders for 1928-1929



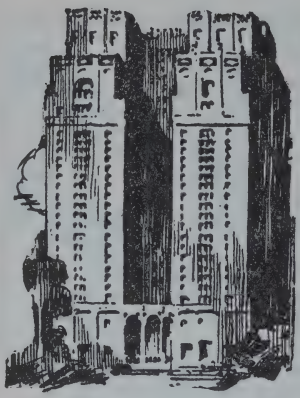
MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory



LIVE in the heart of Philadelphia and still be far away from the noise of traffic—city dust and inconveniences. You can do that very thing in the modern twenty-two story

Rittenhouse-Plaza
APARTMENTS

N. W. Cor. Walnut and 19th Streets

Inspect our beautiful display apartments—with central refrigeration—incinerators—and every last-minute convenience and refinement

Six rooms—3 baths Eight rooms—4 baths

Our representative on premises
MASTBAUM BROTHERS & FLEISHER
1424 S. Penn Square

Mitchell Fletcher Co.
Refreshing "H. G." Ginger Ale, $4.00 Case
PHILADELPHIA—WAYNE—ATLANTIC CITY

SHUT-IN-SHOP
SHUT-IN-CRAFT
Initials Embroidered
Jigsaw Puzzles Cards
35 South 19th Street

Rittenhouse 4985
OTTO KELLER
Own Make Ice Cream
. . Cakes, Pastry and Candy . .
218 South 20th Street
Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE
We Deliver Anywhere
Penn Athletic Club
LOCUST AT EIGHTEENTH ST.
Philadelphia, Pa.
Telegraph Delivery Service
Bell, Pennypacker 1411

CAMPBELL-HICKIE
Negligees Lingerie
S. E. Cor. 17th and Walnut Sts.
Philadelphia

Orchestra Personnel—1928-1929

LEOPOLD STOKOWSKI
Conductor

First Violins

MISCHA MISCHAKOFF
Concertmaster
ALFRED LORENZ
LUIGI FERRARA
ALEXANDER J. THIEDE
ALEXANDER ZENKER
HARRY ALEINIKOFF
DAYTON M. HENRY
ISRAEL SIEKIERKA
JACOB SIMKIN
YASHA KAYALOFF
ALEXANDER HILSBERG
GRISHA MONASEVITCH
HENRY SCHMIDT
GEORGE BEIMEL
KALMAN SMIT
JOEL BELOV
ARTHUR B. LIPKIN
MARIUS THOR

Second Violins

DAVID DUBINSKY
IRVING BANCROFT
JOHN W. MOLLOY
A. GORODETZKY
DAVID COHEN
LOUIS FISHZOHN
MATTHEW J. MUELLER
DOMENICO BOVE
J. SAVITT
M. ROTH
EMIL KRESSE
S. DABROWSKI
SCHIMA KAUFMAN
MAX ZALSTEIN
LOUIS GESENSWAY
ANDRE CALLOT
DAVID MADISON
LOUIS GABOWITZ

Violas

SAMUEL LIFSCHEY
SAM ROSEN
HENRY J. MICHAUX
AMEDEE VERGNAUD
DAVID EPSTEIN
GUSTAVE A. LOEBEN
MAURICE KAPLAN
EDWARD MURRAY
PHILIP NEETER
RUDOLPH ENGEL
GORDON KAHN
WM. S. GREENBERG
ALEXANDER GRAY
TIBOR SERLY

Violoncellos

WILLEM VAN DEN BURG
WILLIAM A. SCHMIDT
ISADORE GUSIKOFF
B. GUSIKOFF
MILTON PRINZ
ADRIAN SIEGEL
DANIEL SAIDENBERG
SAM BELENKO
J. STERIN
JOHN GRAY
MORRIS LEWIN
KARL ZEISE

Basses

ANTON TORELLO
A. HASE
FABIEN KOUSSEWITZKY
HEINRICH WIEMANN
VINCENT LAZZARO, JR.
MAX STRASSENBERGER
MATYAS PAULI
LOUIS BOEHSE
MARIO GARAFFONI
S. SIANI

Harps

VINCENT FANELLI, JR.
F. NICOLETTA

Flutes

W. M. KINCAID
JOSEPH LA MONACA
JOHN A. FISCHER
HANS SCHLEGEL

Oboes

MARCEL TABUTEAU
EDWARD RAHO
MARCEL J. DANDOIS
LOUIS DI FULVIO

Clarinets

DANIEL BONADE
LUCIEN CAILLIET
PAUL ALEMANN
JULES J. SERPENTINI
Jules Cocozza
Louis Morris

Bassoons

WALTER GUETTER
JOHN FISNAR
F. DEL NEGRO
HERMAN MUELLER

Horns

ANTON HORNER
JOSEPH HORNER
OTTO HENNEBERG
ALBERT RIESE
CLARENCE MAYER
GEORGE WARDLE
Alfred Zoellner
William Koch

Trumpets

SOL. COHEN
SIGMUND HERING
HAROLD W. REHRIG
RUDOLPH ENGEL

Trombones

GARDELL SIMONS
PAUL P. LOTZ
C. E. GERHARD
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

PHILIP A. DONATELLI
HEINRICH WIEMANN

Tympani

OSCAR SCHWAR
EMIL KRESSE

Battery

BENJAMIN PODEMSKI
JAMES VALERIO

Celesta

GUSTAVE A. LOEBEN

Euphonium

HEINRICH WIEMANN
Chas. A. Norato

Librarian

MARSHALL BETZ

Orchestra Manager

DAVID DUBINSKY

LONG AFTER THE CHILDREN ARE GROWN . . . IT WILL STILL GIVE YOU BEAUTIFUL MUSIC

MANY an inferior piano has an acceptable tone when it is new. But a year or two, or even less, will work disastrous changes. The test of a piano lies not only in its tone, but its ability to hold it.

That is one of the great advantages of the Steinway. Time will not mar the beauty of its tone. Fifty years from now its voice will be just as lovely, just as resonant, as it is today. The Steinway is a profitable long-term investment. It is built to last.

And the Steinway, too, is an investment which lies within the reach of everyone. You need only 10% of the purchase price for the first payment, and the balance will be extended over a period of two years. . . . See one of these instruments, today.

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, *and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.*

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

TWENTY-SEVENTH PAIR

Friday Afternoon
April 5

Saturday Evening
April 6

Ninth Monday Evening Concert, April 8

1929

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR

BORODIN — Polovetzki Dances from "Prince Igor"

MOUSSORGSKY — Entr'acte from "Khowantchina"

STRAWINSKY — Excerpts from "L'Oiseau de Feu"

I. Introduction
II. L'Oiseau de Feu et sa danse
III. Ronde des Princesses enchantées
IV. Danse Infernale du Roi Kastchei
V. Berceuse de l'Oiseau de Feu
VI. Finale.

INTERMISSION

TSCHAIKOWSKY — Symphonie Pathétique

I. Adagio. Allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale. Adagio lamentoso

The Steinway is the Official Piano of The Philadelphia Orchestra

A week or 10 days more, and the rush for Spring clothes will be well under way.

Men have avoided the rush by ordering early; many more are doing so this week.

We believe it will be advantageous to make selections now, while the Spring stock is complete and time is not limited.

HUGHES & MÜLLER
Established in 1848 at 338 High Street
1527 WALNUT STREET
PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building
S. E. Corner 15th and Chestnut Street
Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited. Certificates of Deposit Issued. Trusts of All Kind Executed. Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Polovetzkian Dances from "Prince Igor".....**Borodin**

(Born at St. Petersburg, November 12, 1834; died there February 27, 1887.)

Borodin described *Prince Igor* too modestly as "a national opera, interesting only to us Russians, who love to steep our patriotism in the sources of our history, and to see the origins of our nationality again on the stage." He began work upon the opera in 1870, using a plot furnished to him by his friend Stassow, who took it from an old national poem, "The Epic of Igor's Army." The story deals with a twelfth-century expedition of Russian princes against a nomadic people, akin to the ancient Turks, called Polovetzkians, who had invaded the Russian principalities. Borodin prepared his own libretto, and worked intermittently upon the music until he died seventeen years later, leaving it unfinished. The opera was completed by Rimsky-Korsakow and Glazounow (the latter wrote out the overture from memory, for he had often heard Borodin play it). The score was published in 1889, and in the following year (November 4, 1890) the opera was produced at St. Petersburg. It was given at the Metropolitan Opera House, New York, for the first time in America, December 30, 1915.

* * *

It is in the superb music of the songs and dances of the Polovetzki that the score excels—music now wild and primitive, full of Tartar savagery and abandon, now of delicate and captivating grace. There is an abundance of these dances in the finale of the second act—dances of young girls and of little boys, dances of prisoners, of female slaves, of "savage men," a general dance; and some of these are choral dances.

No modern composer has understood better, as Habets remarks in his book on Borodin and Liszt, either "the charm or the wildness of these rhythms and harmonies of the East, which convey to us the profound expression of a civilization so different from our own. Never has a composer attained a greater vividness of coloring than in the dances of the Polovetzki, where we find, side by side with the rhythmic sonority of the most primitive instruments, the voluptuous charm of the Oriental melodies. . . . We feel that all this belongs to a race and period different from our own—barbarous, if you will, but none the less full of grandeur and magnificence."

The orchestration is by Rimsky-Korsakow.

Entr'acte from "Khowantchina".....**M. P. Moussorgsky**

(Born at Karevo, Russia, March 28, 1835; died at St. Petersburg, March 28, 1881.)

Moussorgsky worked intermittently upon his last opera, *Khowantchina,* between 1872 and the year of his death; but he did not finish it. The score was completed by Rimsky-Korsakow, and published in 1882.

This entire PHILADELPHIA ORCHESTRA

PROGRAM

directed by

Leopold STOKOWSKI *and Albert* COATES

may be heard as often as is desired, in season or out of season. This is a particularly attractive all-Russian program that Dr. Stokowski has prepared for his Philadelphia audiences. It is certain that many members of the music-loving public who hear this concert in the *Academy of Music* will be only too glad to hear all or part of it repeated in their homes. Such a desire may now be completely satisfied.

Borodin.....Polovetzki Dances from Prince Igor
Moussorgsky.....*Khowantchina,* Entr'acte
Strawinsky.....Suite from *L'Oiseau de Feu* (The Fire-Bird)

PLAYED BY LEOPOLD STOKOWSKI AND THE PHILADELPHIA ORCHESTRA

Tschaikowsky.....Symphony No. 6, in B Minor (Pathétique)

PLAYED BY ALBERT COATES AND SYMPHONY ORCHESTRA

These four concert selections making up the entire program you now hear are available on Orthophonic Victor Records. Three of them are actually the work of the Philadelphia Orchestra under Stokowski's baton. All are marvelously colorful, splendid concert performances. After enjoying such a program as this in the "Academy," you should not fail to hear these records.

As in the case of *Boris,* Moussorgsky (who wrote his own libretto) went for his subject to Russian history, and, prompted by Stassow, chose the most troubled period in his country's past, the end of the seventeenth century, when religious and political schisms divided the nation into opposing camps. To the resultant series of conflicts, in which Prince Khowantsky played a leading part, Tsar Peter gave the appellation *Khowantchina.*

* * *

Moussorgsky's libretto concerns the fortunes of the saintly young Lutheran, Emma, who is amorously pursued by the dissolute Prince Andrew Khowantsky; the mystical and passionate Martha, betrayed by Prince Andrew; Dositheus ("Docithé," in the French text), leader of the Raskolniky or "Old Believers"; Prince Ivan Khowantsky, the fanatical and half-barbarous conservative, chief of the ferocious Archers-of-the-Guard (the "Streltsky"), and Prince Galitsin, the semi-liberalized aristocrat to whom a new Russia is not inconceivable. Galitsin is visited by the clairvoyant Martha, who reads his future in a silver bowl filled with water, and predicts his downfall and banishment. Nor is Prince Khowantsky without his troubles: for while he is in retirement at his country-place, diverted by feasting, songs, and Persian dancers, he is assassinated on his own threshold.

This event occurs at the close of the first scene of Act IV. The second scene of the act passes in a public square in Moscow, in front of the Church of Vassily Blajeny. Galitsin, fulfilling the prophecy of Martha, is seen on his way to exile, escorted by a troop of cavalry. Dositheus joins the watching throng in the square, and learns that the Old Believers have been sentenced to death by Peter; but he determines that this death shall be self-inflicted. Young Prince Andrew Khowantsky, unaware of his father's fate, enters, seeking his Lutheran Emma; he hears from Martha that Emma has married, and, in a rage, summons the Streltsky to seize her—this clairvoyant who tells him unpleasant truths. His bugle-blast brings his soldiers upon the scene,—but they are under guard, and on the way to their own execution; which at the last moment is prevented by the clemency of Peter. The Old Believers, however, prefer death to apostasy, and, exalted by Dositheus, immolate themselves on a pyre in the midst of a wood, singing an exultant canticle from the heart of the flames, while Prince Andrew mounts upon the pyre beside them. The Old Russia was passing—or so it seemed, at least, in 1682.

* * *

The entr'acte performed at this concert comprises the fifty-one measures played by the orchestra at the beginning of the second scene of the fourth act, as the banished Galitsin, guarded by a troop of cavalry, crosses the public square on his way to exile, with the bells of the Church of Vassily-Blajeny tolling mournfully as if in lamentation. In the opera, the passing of the cortege across the square is accompanied by the comments of the chorus.

Our 1929 Catalogue . . . . .

of Imported Recordings is now ready for distribution. It contains hundreds of Imported Phonograph Records. The discs are listed under the various composers with a short biographical sketch of each composer giving dates, nationality and other important facts. Over 90 composers are included. Everyone interested in music will, we feel sure, be interested in this catalogue.

A copy will be mailed postpaid upon receipt of 15c (stamps or coins).

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Pequignot

Jewels

908-09-10-11

Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3

Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

The passage opens (*sostenuto assai,* E-flat minor, 4-4) with a dirge-like figure in the double-basses, 'cellos, and bassoons, under chords of the horns, trumpets, and woodwind. Then the violins and solo trumpet play the dolorous melody sung by the clairvoyant Martha in the scene of her "Divination by Water" in the second act, in which she foretold to Galitsin his downfall ("in shame and disgrace I behold thee, in exile alone in a distant land"). Not only the sombre and fateful theme sung by the orchestra, but the *ostinato* accompaniment figure, are derived from Martha's prophetic song in the earlier act. As Mr. Schindler has remarked of the *Divination par l'eau,* "the vast loneliness, the desperate banishment, of Siberia looms up from the throbbing of the downcast and muttered final phrases."

Suite from "L'Oiseau de Feu" ("The Fire-Bird")....Igor Strawinsky

(Born at Oranienbaum, Russia, June 5 (17), 1882; still living.)

L'Oiseau de Feu, a "conte dansé" in two tableaux, scenario by Fokine, score by Strawinsky, settings and costumes by Golovine and Bakst, the music conducted by Gabriel Pierné, was produced at the Paris Opéra, June 25, 1910, under the direction of Serge de Diaghileff. Five and a half years later (January 17, 1916) *The Fire-Bird* was performed for the first time in America by the Ballet Russe at the Century Theatre, New York.

* * *

According to Ralston in his *Russian Folk-Tales,* the Fire-Bird is known in its native haunts as the *Zhar-Ptitsa,*—a name less immediately beguiling to the non-Slavic fancy than is the picture that Ralston draws of the creature's place in Russian mythology. Its name, he says, indicates its close connection with flame or light; for, he tells us, *Zhar* means " 'glowing heart,' as of a furnace"; and *Zhar-Ptitsa* means, literally, "the Glow-Bird." "Its appearance corresponds with its designation. Its feathers blaze with golden or silvery sheen, its eyes shine like crystal, it dwells in a golden cage. In the depth of the night it flies into a garden and lights it up as brilliantly as could a thousand burning fires. A single feather from its tail illuminates a dark room. It feeds upon golden apples, which have the power of bestowing youth and beauty,—or, according to a Croatian version, on magic grasses."

Now, continuing our explorations of Russian folklore, we encounter the monstrous ogre, Kastcheï the Immortal, who exists (again to quote the accommodating Ralston) "as one of the many incarnations of the Dark Spirit. . . . Sometimes he is described as altogether serpent-like in form; sometimes he seems to be of a mixed nature, partly human and partly ophidian; but in some stories he is apparently framed after the fashion of a man. . . . He is called 'immortal' or 'deathless' because of his superiority to the ordinary laws of existence. . . . Sometimes his 'death'—that

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere
Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company
OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed.

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

is, the object with which his life is indissolubly connected—does not exist within his body. . . ."

* * *

The action of Strawinsky's ballet, *L'Oiseau De Feu,* from which this concert suite is extracted, may be outlined as follows:

Into the domain of the Ogre Kastcheï there wandered one night, after a long day's hunting, the young Prince Ivan Tsarevitch. In the shadows of an orchard he discerned a marvelous golden bird, with plumage that shone through the darkness as if its wings had been dipped in flame. The wondrous creature was sybaritically engaged in plucking golden apples from a silver tree when Ivan gleefully laid hold of her; but, melted by her entreaties, he soon released her, and she flew away, leaving with him, in gratitude, one of her shining plumes.

As the night lifted, Ivan saw that he was in the park of an ancient castle, and, as he looked, there issued from it twelve lovely maidens, and then a thirteenth, who, despite her sinister number, seemed to Ivan infinitely desirable. Hiding himself, he watched the damsels, who he knew at once to be princesses because of the easy grace with which, as to the manner born, they played with the golden apples and danced among the silver trees. When he could no longer restrain himself, he went among them; and then, because he was young and comely, they made him a present of some 14-karat fruit, and besought him to depart in haste, warning him that he was in the enchanted realm of the maleficent Kastcheï, whose prisoners they were, and whose playful habit it was to turn to stone whatever venturesome travelers he could decoy. But Ivan, with his eyes on the beautiful thirteenth princess, was undismayed, and would not go. So they left him.

Then the Prince, made bold by love, flung open the gates of the castle, when out swarmed a grotesque and motley throng of slaves and buffoons, soldiers and freaks, the Kikimoras and the Bolibochki and the two-headed monsters—subjects and satellites of the Ogre—and finally the terrible Kastcheï himself, who sought to work his petrifying spell upon Ivan. But the Fire-Bird's golden feather, which Ivan still carried, proved to be a magic talisman, against which the wicked power of the Ogre could not prevail.

And now the Fire-Bird herself appeared. First she caused the Ogre and his crew to begin a frenzied dance, which grew ever wilder and wilder. When they had fallen to the ground exhausted, the Fire-Bird disclosed to Ivan the absurdly simple secret of Kastcheï's immortality: In a certain casket the Ogre preserved an egg. If the egg were broken, Kastcheï would die. It did not take Ivan long to find the egg and dash it to the ground, whereupon Kastcheï expired, and the castle vanished, and the captive knights who had been turned to stone came to life and joined in the general merry-making, while Ivan and the Tsarevna, the most beautiful of the Princesses, gazed expectantly into each other's eyes.

* * *

HOSPITALITY AWAITS YOU

at the edge of a brilliant ocean

TO THOSE who have been initiated, "going to the shore" means going to Atlantic City, and going to Atlantic City means going to Chalfonte-Haddon Hall.

Gene welcomes you at the door. His smile has greeted visitors for twenty-three years, and if you have stopped here before, he will probably add your name to his greeting.

Once across the threshold you will feel the friendliness that has made these two-hotels-in-one famous . . . the restfulness of the spacious lounges—your own cheery room—the homelike quiet. In your dining-room you will have your own table. Your own waitress will serve you. You will find the food so delicious you will order more than you can eat. Tea comes along in the afternoon, enlivened with special music.

Out on the ocean deck is a whole fleet of comfortable chairs. Just beyond the rail is the Boardwalk's colorful procession, and beyond that, the breakers. Let us send you a descriptive booklet of Chalfonte-Haddon Hall.

Bring along your car.
The new Motoramp garage is a revelation

CHALFONTE-HADDON HALL

ATLANTIC CITY

American Plan

Leeds and Lippincott Company

The movements of the suite performed at this concert are as follows:

I. *Introduction,* leading into a section called

II. *The Fire-Bird and Her Dance,* which combines some of the music accompanying Ivan's pursuit of the miraculous Bird as prelude to the Dance itself—music of fantastic and captivating grace.

III. *Dance of the Princesses.* This movement, a "Khorovode," or round dance, of charming gravity and stateliness, opens with an introductory passage for two flutes in imitation over an octave F-sharp sustained by the horns. The melody of the dance is first played by the oboe, accompanied by harp chords, and is continued by solo 'cello, clarinet and bassoon. A second section of the theme is sung by the muted strings.

IV. *Kastcheï's Infernal Dance.* This section (introduced by a *sfff* chord of the whole orchestra) is called, in the ballet, *Infernal Dance of All the Subjects of Kastcheï.* The passionate theme in A major for the strings in unison, *fff,* which appears shortly before the end of the movement, is derived from a subject heard in the ballet as the Princesses play with the golden apples—where, thinks M. Montagu-Nathan, it hints at their ultimate liberation through the good graces of the Fire-Bird. This movement ends on a crashing chord for all the instruments, followed by a sudden quiet of the orchestra and a brief transitional passage (*Andante, p*) for woodwind, horns, piano and harp, then for divided and muted 'cellos and violas. This leads without pause into the

V. *Berceuse.* In the ballet, this delightful cradle-song, with its opening bassoon solo over an accompaniment of muted strings and harp, follows the Infernal Dance, lulling the Tsarevna into a sleep that will protect her from the evil designs of Kastcheï.

VI. *Finale.* This movement, which succeeds the *Berceuse* without pause, follows, in the ballet, the Death of Kastcheï, and accompanies the breaking of the Sorcerer's spell, the vanishing of his castle, and the revivification of the petrified knights. The movement opens with a horn solo (*p, dolce, cantabile; Lento maestoso*), above string tremolos—a melody that at the climax of the Finale is sung with thrilling beauty by all the strings in unison against an ascending scale in the brass. The work ends with the jubilant music that celebrates the release of the Ogre's victims and the happy conclusion of Ivan's adventure.

Symphony No. 6 ("Pathetic"), in B minor, Op. 74, P. I. Tschaikowsky

(Born at Votinsk, Russia, May 10, 1840; died at St. Petersburg, November 6, 1893.)

This Symphony was performed for the first time anywhere on October 28, 1893, at a concert of the Imperial Russian Musical Society in St. Petersburg. Tschaikowsky conducted. It is remarkable, in view of the subsequent history of the work, that at the first per-

DE FALLA

The Great Spaniard

Manuel de Falla has been rightly acclaimed "one of the torch-bearers of musical progress in the world". In his

El Amor Brujo (*Love, the Magician*)

he has given incomparable evidence of artistic endowments unique and unprecedented.

This master work of modern composition is now issued in

*Columbia Masterworks**

COLUMBIA MASTERWORKS SET NO. 108

DE FALLA: El Amor Brujo (*Love, the Magician*). Suite for Orchestra. *By Pedro Morales and Symphony Orchestra.* In Six Parts, on Three 12-Inch Records.

Schumann's Fourth Symphony: superbly characteristic production of the great romanticist, is interpreted by Bruno Walter.

COLUMBIA MASTERWORKS SET NO. 106

SCHUMANN: Symphony No. 4, in D Minor, Op. 120. *By Bruno Walter and Mozart Festival Orchestra* (Paris). In Eight Parts, on Four 12-Inch Records.

Smetana's Beautiful Elegy: the Trio in G Minor, Op. 15, is recorded with the utmost in expression and effectiveness by the Malkin Trio.

COLUMBIA MASTERWORKS SET NO. 107

SMETANA: Trio in G Minor, Op. 15, for Violin, Violoncello and Piano. *By Malkin Trio.* In Seven Parts, on Four 12-Inch Records.

Ask for Columbia Masterworks Catalogue and Supplements

H. ROYER SMITH COMPANY
10th & Walnut Streets

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.,
11th and Market Streets

B. B. TODD
1306 Arch Street

C. J. HEPPE & SON
1117-19 Chestnut Street

WILRATH, INC.,
J. R. Wilson, President
212-214 S. 17th Street

"Magic Columbia *Notes"*

COLUMBIA

"NEW PROCESS" *RECORDS*
Reg. U. S. Pat. Off.

Viva-tonal Recording—The Records without Scratch
Reg. U. S. Pat. Off.

formance the *Pathétique* made little impression. Even Modeste Tschaikowsky, Peter's devoted brother, says that it "fell rather flat." There was moderate applause and Tschaikowsky was recalled. But of the fact that they were hearing an extraordinary work, that Petersburg audience seems to have been oblivious. Nor were the critics enthusiastic. The reviewer for the *Novoe Vremya* observed that the Symphony contained "much that was clever and resourceful as regards orchestral color, besides grace and delicacy (in the two middle movements), but so far as inspiration is concerned, it stands far below Tschaikowsky's other symphonies." The gentleman on the *St. Petersburg Viedomosti* found "the leading subjects" "neither new nor significant." The *Syn Otechestva* was reminded of Gounod's *Romeo et Juliette* and of Grieg. Only one lonely soul, he of the *Birjevya Biedomosti,* uttered warm praise of the work.

Less than five months after its première in Russia, the symphony was introduced to American audiences by Walter Damrosch. It was first heard in this country on March 16, 1894, at a concert of the Symphony Society of New York.

* * *

The work at first did not bear the title *Pathetic,* nor any other. How it came to be so named is thus related by Modeste:

> The morning after the concert I found my brother sitting at the breakfast table with the score of the Symphony before him. He had agreed to send the score to Jurgenson [his publisher] that very day, but could not decide upon a title. He did not care to designate it merely by a number, and he had abandoned his original intention of entitling it *A Programme Symphony.* "What would *Programme Symphony* mean," he said, "if I will not give the programme?" I suggested *Tragic* Symphony as an appropriate title, but that did not please him. I left the room while he was still undecided. Suddenly *Pathetic* occurred to me, and I went back to the room and suggested it. I remember, as though it were yesterday, how he exclaimed: "Bravo, Modi; splendid! *Pathetic!*" And then and there he added to the score, in my presence, the title that will always remain.

* * *

Modeste thereafter observes casually that this simple account demolishes the theory of Hugo Riemann, who in his thematic analysis of the Symphony saw the solution of the title in "the striking resemblance between the fundamental idea of the work [the sombre and heavy-footed opening phrase for the bassoon which, in the introduction, foreshadows the chief theme of the Allegro] and the chief subject of Beethoven's *Sonata Pathétique*"—of which, remarks Modeste, "Tschaikowsky never dreamed."

Eight days later Tschaikowsky was dead of cholera at St. Petersburg.

* * *

Vernon Blackburn has said that "it is in Tschaikowsky's music that you must find him; and there is probably no more tragic musical life than that of Tschaikowsky. His scores teem with vitality . . . yet he always strayed, in the end, to that darkness, that gloom and that despair which found its last utterance in his Sixth Symphony."

I. MILLER

INSTITUTION INTERNATIONALE

The Charm of Color!

Whether one chooses this slipper in paisley brocades of rainbow coloring, or in lustrous satins that may be tinted to *exactly* match one's gown, the effect is equally charming!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

What, precisely, was in Tschaikowsky's mind when he composed this "Programme Symphony"? According to Tschaikowsky's intimate friend, Nicholas Kashkin, "if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end." To Kashkin it seems justifiable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance, rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *lamentation large et souffrance inconnue,* and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tschaikowsky, in which we hear 'the ground whirl of the perished leaves of hope,' still remains the most profoundly stirring of his works."

But Mr. Blackburn, who wrote of Tschaikowsky with peculiar understanding and tenderness, saw in this symphony something far more moving than any "national" or "historical" utterance. "It seems to us," he wrote, "that in this symphony Tschaikowsky realized his own self with a completeness and with all too sad a feeling that must ever remain unique in the art of the world. . . . This wonderful and extraordinary work is a thing that still brings unbidden tears to the eye, that still in the ripeness of its moments seems to read a lesson of sadness and of tolerance which is rare indeed in the pages of musical art, that still shakes the heart and fills up all one's lifelong grief for things that are dead. . . ."

* * *

Perhaps the day may come again when we shall all be willing to agree that this too-familiar symphony is among the most touching disclosures in the art of our period—a thing of deep and terrible sincerity, of an eloquence that at times is overwhelming, that is filled, in its richest moments, with a searching and unforgettable beauty. If ever music drew its breath in pain, it is in certain accessions of passionate grieving that this work contains, when we seem to hear Tschaikowsky say,—

"Absent thee from felicity awhile";

or when, in other pages of a desperate and dreadful gayety, it is as if he hoped to sustain himself and us by that intolerable, that heartbreaking cry of his—

"Death cannot spoil the Spring!"

Tschaikowsky dreaded with passionate protest what Sir Thomas Browne called "the iniquity of oblivion." He feared the thought of death with a shuddering and increasing terror; and into his most personal and characteristic utterance, the *Pathetic Symphony* (though not only there), he emptied all the dark troubles of his heart—all that he knew of anguished apprehension and foreboding, of grief that is unassuageable, of consternation and despair. Tschaikowsky

The Blum Store

fashion corner...chestnut at thirteenth

another 'first fashion...first'

covert cloth ensemble

with cape wing sleeves and dressmaker blouse $115

other distinctive ensembles, $39.75—$300

never divulged the meaning of this singularly affecting music, but its purport is unmistakable. Its burden is the infinite sadness of human life and the crushing finality of death. Tschaikowsky has not here incurred the calm reproach of Krishna: "Thou hast grieved for those who need no grief"; for his grief is centered upon the tragic frustrations of his own past; his lamentation is for the precious things of the world that he sees slipping irreclaimably from his grasp. This music is saturated with the precise emotion which moved Edgar Allan Poe when he wrote his *Dream Within a Dream:*

I stand amid the roar
Of a surf-tormented shore,
And I hold within my hand
Grains of the golden sand:
How few! Yet how they creep
Through my fingers to the deep,
While I weep, while I weep!

O God! Can I not grasp
Them with a tighter clasp?
O God! Can I not save
One from the pitiless wave?
Is all that we see or seem
But a dream within a dream?

* * *

Tschaikowsky, like the ancient poets of China, believed that "to feel, and in order to feel, to express, all that is poignant and sensitive in man, is in itself a sufficient end"; and much of that poignancy, that sensibility, he imprisoned in music that is indeed in itself a sufficient end; music that is full of the sense of human evanescence—"the pathos of life and death, the long embrace, the hand stretched out in vain, the moment that glides forever away into the shadow of the haunted past."

* * *

In its moments of shuddering despair, in the mighty lamentation of the Finale, Tschaikowsky perceives "the opening of the nettled lips of graves." This work is heavy with mortal anguish; and at the end, as the gusts die down in the darkening street, and the lights fade, and the long night falls, you know, beyond doubt or contradiction, that you have listened to one of the supreme confessions in all art.

THE PENSION FUND OF THE PHILADELPHIA ORCHESTRA

A considerable amount is added annually to this Fund through the generosity of subscribers who, when unable to use their tickets, turn them in to the management to be sold for this very worthy cause. Such tickets should be sent or mailed, as early as possible, to the Manager, 809 Packard Building, Philadelphia, Pa., in an envelope marked "Pension Fund Tickets." If, because of insufficient time, it is impracticable to send the tickets, the location, section, row and number may be telephoned to the office, RITtenhouse 5470, or on Saturdays, because of the half-holiday, between 7.00 and 7.30 o'clock, on the evening of the concert to the Academy of Music, KINgsley 9202, in which case substitute tickets will be issued and sold.

THE PHILADELPHIA ORCHESTRA ASSOCIATION

Beyond The Routine Of Trust Work

Over and above the unusual degree of financial protection afforded by our $23,000,000 Capital, Surplus and Undivided Profits, there is the equally important work of *personal* protection in which our trust officers are long experienced.

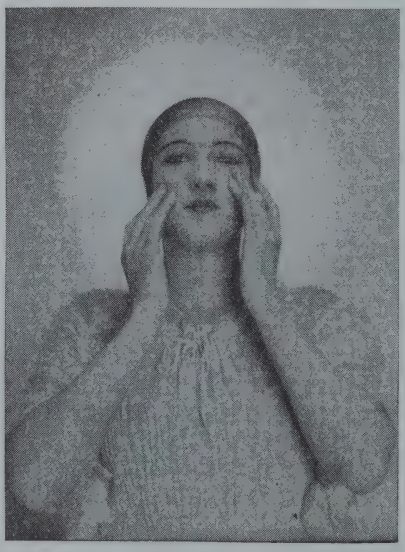
In dealing with many hundreds of beneficiaries, they have shown the same active interest in the educational, moral and physical development of young people that the creators of the trusts would have shown.

We will welcome an inquiry from you regarding our methods of trust protection.

Main Office:
Broad—Chestnut
—Sansom

The
Real Estate-Land Title & Trust Company
WORLD'S OLDEST TITLE COMPANY

Downtown Office:
517 Chestnut
Street



When you use Elizabeth Arden's Preparations according to the methods carefully evolved by Miss Arden herself, the health and clear beauty of your skin are as assured as if you were working under Miss Arden's personal supervision.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for appointment
RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*
673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
April 12
At Two-Thirty

Next Week's Program

Saturday
April 13
At Eight-Twenty

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*

Assisting Artists: ALINE VAN BÄRENTZEN, HARRY KAUFMAN } *Pianists*

TANSMAN	Ouverture Symphonique
SCHILLINGER	Rhapsody
VILLA-LOBOS	Choros No. 8

BACH	Fantasia and Fugue in G minor
BACH	Choralvorspiel, "Ich rufe zu dir, Herr Jesu Christ"
BACH	Passacaglia in C minor

This program will end approximately at 4.00 P. M. on Friday and 10.00 P. M. on Saturday.

NOTICE

The doors of the auditorium will be closed at the beginning of the concert and will not be opened for admission to latecomers until the regular intermission, after which the doors will again be closed until the end of the concert.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY	SATURDAY	MONDAY
Afternoons at 2.30	*Evenings at 8.15*	*Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 25 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Feb. 4	OSSIP GABRILOWITSCH
Feb. 1-2	BERNARDINO MOLINARI
Feb. 8-9	ARTUR RODZINSKI
Feb. 15-16-18	ALEXANDER SMALLENS
Feb. 22-23 to March 1-2	EUGENE GOOSSENS
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS *

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Ossip Gabrilowitsch, Pianist

January 18-19
Abram Chasins, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.45, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

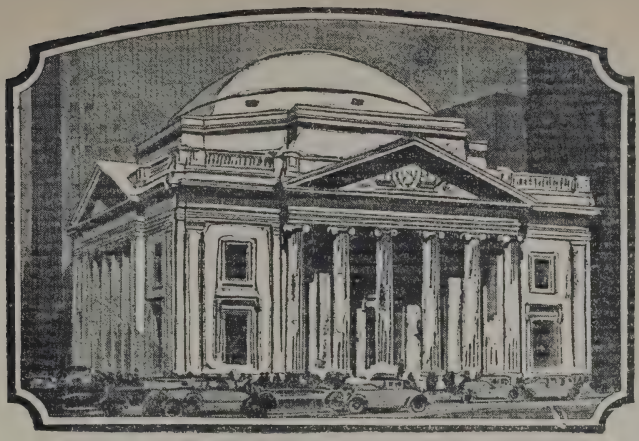
WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.



Chartered 1836

A Suggestion to Those Who May Have Profited by the Present State of the Market

We cite the following experience as an example of commendable prudence:

A man, whose principal business was trading in securities for a number of years was highly successful. Early in his career he placed a share of his profits with a Trust Company under a Living Trust, naming his wife beneficiary. From time to time he added to this fund from subsequent profits.

In the depression of the market following the War, his fortune was wiped out, *with the exception of this trust fund.*

Today, this man and his wife are living comfortably on the income from this Living Trust, which after their death will be continued for their children.

* * *

Many foresighted business men use the Living Trust as a means of assuring protection to their families against possible financial reverses.

Further information on the uses and advantages of the Living Trust will be sent on request

GIRARD TRUST COMPANY

BROAD AND CHESTNUT STREETS · · PHILADELPHIA

J. E. CALDWELL & CO.

CHESTNUT STREET AT JUNIPER

Selecting Pearls
For Each
Caldwell Necklace

Involves expert, critical examination of hundreds of specimens to secure the quality, the uniform color, the accurate graduation required to meet the standard of the house.

JEWELRY · SILVERWARE · WATCHES · STATIONERY

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
APRIL 12-13

SCHOOL OF MUSIC
of TEMPLE UNIVERSITY

1521 Locust Street, Philadelphia, Pa.

PUPILS MAY ENTER AT ANY TIME DURING THE YEAR

THADDEUS RICH, Mus. Doc., Dean. E. F. ULRICH, Associate Dean

TEACHERS' CERTIFICATES, DIPLOMAS, DEGREES

No high school education required except for the College course of music. All branches of music, Piano, Organ, Violin, Voice and all Orchestral instruments, from the children's department to the highest grade—private lessons.

Training for Opera (under Giuseppe Agostini)

Orchestral Instruments taught principally by members of Philadelphia Orchestra. Student recitals—Orchestral practice—Classes in Harmony and History of Music.

Dormitories. Branch Schools. Write for Catalog or Phone Stevenson 7603

School of Music of Temple University

1521 LOCUST STREET PHILADELPHIA, PA.

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

MARGUERITE WALZ
Dancing, Posture and Health Culture

THE WARWICK
1701 Locust Street

Pennypacker 3800

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

Brush and Needle Studio
206 So. Camac Street

Lamp Shades
Old Prints *Waste Baskets*
SPECIAL ORDER SERVICE

The Little Watch Shop Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers

Complicated Work a Specialty
Complete Line of Watches

204 S. 17th Street Philadelphia, Pa.

---and books?
emma feldman
book & art shop
1232 locust street

"Annuitants Never Die"

That's an old saying, and came into vogue years and years ago among life insurance companies, because persons to whom a life-long annuity is regularly paid are notoriously longlived. They ought to be—they have nothing to worry about. We have a variety of plans, adapted to the varied circumstances of elderly men and women. Annuities may be bought by payment of a single sum or by easy instalments. *Phone Lombard 9250.*

THE PENN MUTUAL LIFE INSURANCE COMPANY

Independence Square Founded 1847 Philadelphia, Pa.

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

JEWELS OF DISTINCTION

Part of the pleasure in selecting a Jewel and its after-possession is the complete knowledge of the experience and probity of the Jeweler.

The reputation of this Establishment for quality extends back almost one hundred years — five generations.

THE ENGAGEMENT RING

Containing a Polished Girdle Diamond is perfection.

"HOW TO MASTER THE VIOLIN"

by FREDERICK HAHN

Pronounced by critics as the last word on the art of violin playing. Interesting and instructive for 'Cellists and Pianists as well. Advance orders now being received by Theodore Presser Company for this outstanding work by an eminent Philadelphia violinist and teacher.

For the Benefit of

THE RUSSIAN CHARITIES, Inc.

A Concert by the
KEDROFF QUARTET

BALLROOM OF THE PENN ATHLETIC CLUB

Wednesday Evening, April 24th, at 8.30

PATRONS AND PATRONESSES

H.H. Princess Xenia of Russia
H.H. Princess Nina of Russia
Mrs. Francis Y. Alison
Mrs. Winfield S. Arter
Mrs. Daniel M. Barringer
Mrs. Charles E. Beury
Mrs. Alexander Biddle
Mrs. Arthur Biddle
Mrs. Edward W. Biddle
Miss M. C. Biddle
Mrs. Victor Blakeslee
Mrs. William Blood
Mrs. Edward W. Bok
Mr. and Mrs. John F. Braum
Mrs. Coleman Peace Brown
Mrs. John A. Brown, Jr.
Mrs. Richard M. Cadwalader
Mrs. Emmett B. Carter
Mrs. Edgar M. Cooke
Mrs. James Francis Cooke
Mrs. Henry L. Davis
Mrs. Boris deBakhtiar
Mrs. Gilbert Willoughby Dixon
Mrs. M. F. Doyle
Mrs. Richard M. Elliot
Mrs. Richard Edwards
Princess Simon Eristoff
Mrs. George Upton Favorite
Mrs. Stanley G. Flagg, Jr.
Mrs. Philip Francine
Mrs. John H. Gibbon
Mrs. William D. Gross
Mrs. Alan Hall
Mrs. Stevens Heckscher
Mrs. William H. Hubbard
Mrs. Rufus M. Jones
Mrs. Arthur Judson
Mr. and Mrs. Emil Keppler
Mrs. Gustave Ketterer
Mrs. Fabien Koussevitzky
Mrs. Lucius Scott Landreth
Mrs. Joseph Leidy
Mrs. Robert W. Lesley
Mrs. Robert William Lloyd
Mrs. George Horace Lorimer
Judge and Mrs. J. Willis Martin
Mrs. Benjamin F. Maschal
Mrs. George McFadden
Mrs. Roland S. Morris
Mrs. S. Walter Norris
Princess Alexis Obolensky
Mrs. Mario Orsini-Ratto
Baroness M. H. von Pagenhardt
Mrs. Margaret Wynne Paris
Mrs. Oliver Randolph Parry
Mrs. Henry D. Paxon
Mrs. Boris Polevitzki
General and Mrs. George W. Read
Mrs. F. Markoe Rivinus
Mrs. Felix Schelling
Mrs. William Ellis Scull
Mrs. S. F. Sharpless
Princess L. Schetinin
Mrs. Horace Eugene Smith
Baroness Nicholas Solovioff
Mrs. Lewis Stone Sorley
Mrs. Ralph F. Sterling
Mrs. Leopold Stokowski
Mrs. Edward T. Stotesbury
Mrs. Robert Torrey
Mrs. Henry M. Tracy
Mrs. William Henry Trotter
Mr. and Mrs. William Jay Turner
Miss Margaret Walton
Mrs. Charles Wheeler, Jr.
Mrs. William Baker Whelen
Mrs. George B. Wood
Mrs. Samuel Woodward
Mrs. Paul Woolley
Mrs. Charlton Yarnall

Mrs. Harold E. Yarnall, Chairman

Tickets $2.50 and $1.00 Box Seats $5.00
On sale at Conway's, 217 South Broad Street and at the door

DUNNING SYSTEM OF IMPROVED MUSIC STUDY
Carre Louise Dunning, Originator
8 West 40th St., New York City
834 South Plymouth Blvd., Los Angeles, Calif.

The Greatest Musical Event in New York City in the past several decades was the playing of a ten-year old Dunning pupil with the New York Philharmonic Orchestra, March 20, 1926. The child had only studied one year and eight months. She played Le Carnaval des Animanx, by Saint-Saens. The piece is twenty-three pages long; she memorized it in three weeks. If you have any plan for teaching that can bring such results in that length of time, then you do not need the Dunning System. If you have not, then you do. Members of these prominent families have had the benefit of the Dunning System: Astors, Vanderbilt, J. Innesley Blair, George F. Baker, Duchess of Torlonia, Bradley Martin, Sir Edgar Guest, J. Pierpont Morgan, Roland Harriman, Gloria Caruso, F. W. Woolworth.

Faculty of Normal Teachers' Classes Held in These Cities

Katharine M. Arnold....93 Madison St., Tiffin, Ohio
Allie E. Barcus....4619 Broadway, Chicago, Ill.
Elizette R. Barlow....Box 1244, St. Petersburg, Fla.
Catherine G. Bird....658 Collingwood Ave., Detroit, Mich.
Grace A. Bryant....201 10th Ave., N., Twin Falls, Idaho
Mrs. Jean Warren Carrick....160 E. 68th St., Portland, Ore.
Dora A. Chase....345 Clinton Ave., Brooklyn, N. Y.
Adda C. Eddy....2643 Highland Ave., Cincinnati, Ohio
Beatrice S. Eikel....Kidd-Key College, Sherman, Texas
Ida Gardner....17 E. 6th St., Tulsa, Okla.
Gladys M. Glenn....1217 Bowie St., Amarillo, Texas
Florence E. Grasle....Michigan State Institute of Music, Lansing, Mich.
Harriet Bacon MacDonald....13434 Detroit Ave., Cleveland, Ohio
Kate Dell Marden....61 N. 16th St., Portland, Ore.
Mrs. W. P. Mason....10250 S. Wood St., Chicago, Ill.
Laud G. Phippen....3435 Asbury Ave., Dallas, Texas
Ellie I. Prince....4106 Forest Hill Ave., Richmond, Va.
Virginia Ryan....1070 Madison Ave., New York City
Stella H. Seymour....1419 S. St. Mary's St., San Antonio, Texas
Gertrude Thompson....508 W. Coal St., Albuquerque, N. M.
Isobel M. Tone....626 Catalina St., Los Angeles, Calif.
Mrs. H. R. Watkins....124 E. 11th St., Oklahoma City, Okla.

Philadelphia Civic Opera Company

ACADEMY OF MUSIC
1928—SIXTH SEASON—1929

Thursday Evening, April 18, 1929

AT 8.15 O'CLOCK

Samson et Delila

ALEXANDER SMALLENS, *Conductor*
KARL T. T. SCHROEDER, *Stage Director*

Costumes and scenery furnished by the
Consolidated Theatrical Costume Company of New York City

Fifty-five members of the Philadelphia Orchestra
All Philadelphia Chorus—Eighty Members

PRICES, 50 Cents to $4.00

Tickets on sale at Heppe's, 1119 Chestnut St. and 1112 Packard Building

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS
PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Twenty-Eighth Pair of Concerts

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
APRIL 12, at 2.30

SATURDAY EVENING
APRIL 13, at 8.20

1928-1929

NAN DUSKIN'S
OWN STORE

A store brimfull of
New Fashions

126 So Eighteenth St
COR SANSOM

Decorate with Artistic Lighting Equipment

Quaint
Lighting Fixtures & Lamps

THE
HORN & BRANNEN MFG CO.
Retail Sales Room
427-433 N. Broad Street

Beware *of* Face Fatigue

MODERN life is exacting its toll of your beauty. With appalling suddenness come scowl lines . . . crow's-feet . . sagging contours . . double chin . .

Science alone can prevent this tragedy to your face, the sane science of Helena Rubinstein. Visit her Salons and learn first-hand the "secret" of long-lasting youthfulness and beauty.

Learn, in detail, how to give yourself correct home treatments . . learn the subtle art of make-up. And, if you are in earnest about your beauty have at least one Helena Rubinstein treatment. It will prove a revelation to you!

For appointment telephone Pennypacker 2028

Helena Rubinstein

PARIS LONDON

254 S. 16th St., Philadelphia

For the harmonious perfection of your Beauty's ensemble, come to the Salons de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Solicitor
WILLIAM CURTIS BOK

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

Head of Vocal Department
PASQUALE AMATO

Head of Violin Department
ISRAEL SIEKIERKA

VIOLIN • HARMONY • COUNTERPOINT • COMPOSITION

WM. F. HAPPICH

1520 Chestnut Street

ALFRED SEYDEN — *Violinist*

Studio: 508 Presser Building

Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

---

PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman, *Managing Director*

216 SOUTH 20th STREET

Locust 1877

G. RUSSELL STRAUSS

TEACHER of SINGING

BARYTONE

1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART

BEN STAD, Director

44th at Chestnut Street
EVERGREEN 3959

THE STERNBERG SCHOOL OF MUSIC

Constantin von Sternberg, *Founder*

Rittenhouse 3634 — *Thirty-ninth Season* — 30 South 21st Street

---

Rittenhouse School of Music

265 South Nineteenth Street
Hermione Montanye, Director

La Bottega Mediterranea

334 Allen's Lane, Mount Airy
One block west of Allen's Lane Station

European and North African hand-tooled leather, pottery, brass, linens, jewelry, antique furniture.

ELSA and DOROTHY McCAUSLAN

SUTOR SCHOOL of Music

Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Both Studios are equipped with a Visuola.

Bell Phone, Spruce 6405

MISS PINAUD

Specialists in Electrolysis

Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only

712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

WINIFRED ATKINSON

PIANIST

1716 Chestnut St. — Locust 4980

Faculty: The Philadelphia Conservatory

Candle Cottage Antiques

A. I. R. MacCain

338 ALLEN LANE

Mt. Airy — Philadelphia

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President*, 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President*, 811 Packard Building
Mrs. Charles W. Henry, *Vice-President*, Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary*, Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary*, 2116 Pine Street
Mrs. George Henderson, *Treasurer*, 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John A. Brown, Jr.
Mrs. John Cadwalader
Mrs. Cyrus H. K. Curtis
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Miss Caroline Sinkler
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. Grahame Wood

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President*, Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President*, 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President*, School Lane, Germantown
Miss Rossmassler, *Recording Secretary*, Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.*, 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer*, Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

Oshkosh Trunks

Extensive travel has put Oshkosh in the high position it holds today.

110 Oshkosh Styles.

But Oshkosh in return has done much for travel.

$32 to $275

Bains LUGGAGE THAT LASTS

1028 Chestnut St. —— 1516 Chestnut St.

For Advertising

Space

Apply to

HALLOWELL CO.

SHERIDAN BUILDING

Sansom Street at Ninth

Philadelphia, Pa.

Green Parrot Tea Room

314 South Smedley Street

Between 16th & 17th—Spruce & Pine

LUNCHEONS TEAS DINNERS

Bell Phone, Pennypacker 6620

THE PEASANT SHOP

cordially invites you to visit its New Quarters

119 South 19th Street

NEETER-BAREND CO.

Dealers in

Highgrade String Instruments and Bows

804 Pine Street, Philadelphia, Pa.
Phone Walnut 4627

432-83rd Street, Brooklyn, N. Y.
Phone Shore Rd. 1577

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President,* 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President,* 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary,* Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary,* Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Charles P. Blinn
Mrs. Harold Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllys K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Miss Anna Katharine Stimson
Mrs. William A. Sullivan
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President,* Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President,* Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President,* Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President,* Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary,* Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer,* Bala, Pennsylvania

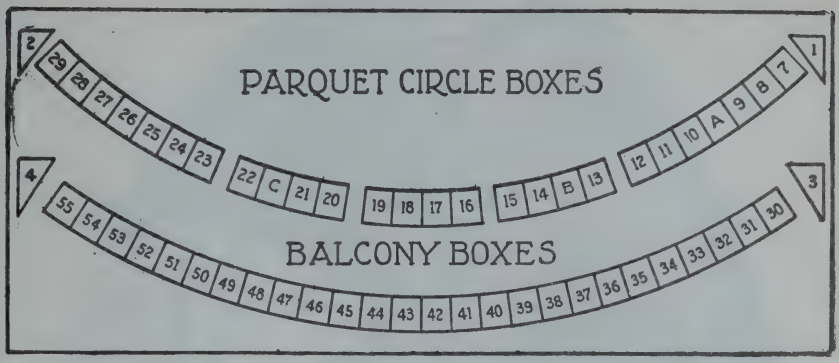
Directors

Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirs

Important Gowns for
Fashionable Festivities

HOUSE *of* WENGER
1229 WALNUT STREET

The List of Box Holders for 1928-1929



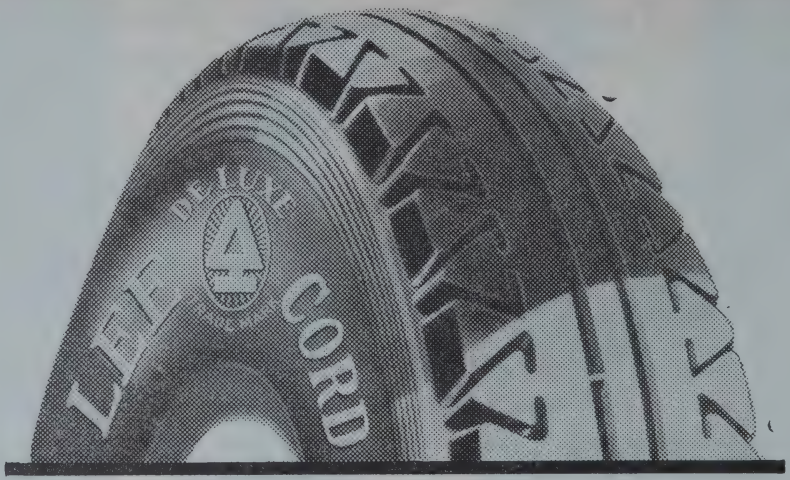
FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard



The name on the tire is LEE. The cord is finest 6-ply. The tread is thicker and tougher. But the price is NOT placed as high as so-called "Super" tires. And the mileage is . . . but honestly that's looking a very long, long way ahead. Ask for LEE Shoulderbilt.

LEE TIRE SERVICE
Broad at Spring Garden

Academy of Music
Tuesday Evening, April 16, at 8.30

MISCHA ELMAN

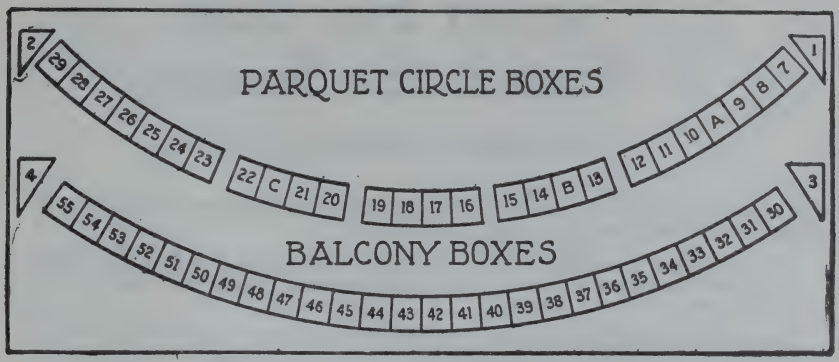
. . . PROGRAM . . .

Handel	Sonata in E major
Cesar Franck	Sonata in A major
LIZA ELMAN and MISCHA ELMAN	
Vieuxtemps	Concerto in A minor
Bach	Sarabande-Double-Bourrée
Gluck-Ries	Largo
Francoeur-Kreisler	Sicilienne-Rigaudon
Grieg-Elman	Nocturne
Elman	Tango
Wieniawski	Polonaise in D major

STEINWAY PIANO VICTOR RECORDS

Tickets $2.00 to 50c (Box Seats $2.50) on sale at Heppe's (George T. Haly), 1119 Chestnut Street

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Thos. Raeburn White
19 Mr. Edward W. Bok
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mr. & Mrs. Leander C. Claflin
Mr. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicóla D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb
PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

A Smart Fur Coat to Finish the Season

At Our Regular Moderate Prices

With several months of cold weather yet to come, the smart woman turns to an extra coat of fur to add interest to her wardrobe.

For her, and for the woman who has postponed purchasing a coat this year, the group now remaining offers an excellent opportunity for the selection of a fine coat or wrap.

These coats are not advertised at a reduction because this establishment is opposed to the policy of marking up prices during the busy season so that they can be sold at drastic cuts during the late Winter and early Spring.

Ferber fur prices are always fair. These coats offered are fairly priced.

Jacques Ferber
Furs

1708 WALNUT STREET

Pauline Herman
IMPORTER

WALNUT AT 19TH RITTENHOUSE PLAZA

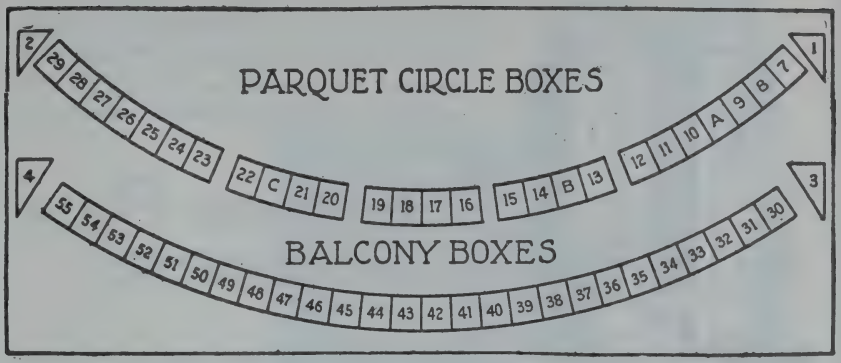
Now Showing

HATS

for the

Winter Resort Season

The List of Box Holders for 1928-1929



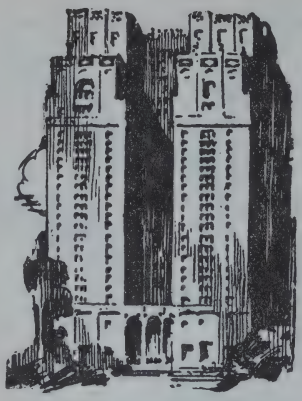
MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory



LIVE in the heart of Philadelphia and still be far away from the noise of traffic—city dust and inconveniences. You can do that very thing in the modern twenty-two story

Rittenhouse-Plaza
APARTMENTS

N. W. Cor. Walnut and 19th Streets

Inspect our beautiful display apartments—with central refrigeration—incinerators—and every last-minute convenience and refinement

Six rooms—3 baths Eight rooms—4 baths

Our representative on premises
MASTBAUM BROTHERS & FLEISHER
1424 S. Penn Square

Mitchell Fletcher Co.
Refreshing "H. G." Ginger Ale, $4.00 Case
PHILADELPHIA—WAYNE—ATLANTIC CITY

SHUT-IN-SHOP
SHUT-IN-CRAFT
Initials Embroidered
Jigsaw Puzzles Cards
35 South 19th Street

Rittenhouse 4985
OTTO KELLER
Own Make Ice Cream
. . Cakes, Pastry and Candy . .
218 South 20th Street
Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE
We Deliver Anywhere
Penn Athletic Club
LOCUST AT EIGHTEENTH ST.
Philadelphia, Pa.
Telegraph Delivery Service
Bell, Pennypacker 1411

CAMPBELL-HICKIE
Negligees *Lingerie*
S. E. Cor. 17th and Walnut Sts.
Philadelphia

Orchestra Personnel—1928-1929

LEOPOLD STOKOWSKI
Conductor

First Violins

MISCHA MISCHAKOFF
Concertmaster
ALFRED LORENZ
LUIGI FERRARA
ALEXANDER J. THIEDE
ALEXANDER ZENKER
HARRY ALEINIKOFF
DAYTON M. HENRY
ISRAEL SIEKIERKA
JACOB SIMKIN
YASHA KAYALOFF
ALEXANDER HILSBERG
GRISHA MONASEVITCH
HENRY SCHMIDT
GEORGE BEIMEL
KALMAN SMIT
JOEL BELOV
ARTHUR B. LIPKIN
MARIUS THOR

Second Violins

DAVID DUBINSKY
IRVING BANCROFT
JOHN W. MOLLOY
A. GORODETZKY
DAVID COHEN
LOUIS FISHZOHN
MATTHEW J. MUELLER
DOMENICO BOVE
J. SAVITT
M. ROTH
EMIL KRESSE
S. DABROWSKI
SCHIMA KAUFMAN
MAX ZALSTEIN
LOUIS GESENSWAY
ANDRE CALLOT
DAVID MADISON
LOUIS GABOWITZ

Violas

SAMUEL LIFSCHEY
SAM ROSEN
HENRY J. MICHAUX
AMEDEE VERGNAUD
DAVID EPSTEIN
GUSTAVE A. LOEBEN
MAURICE KAPLAN
EDWARD MURRAY
PHILIP NEETER
RUDOLPH ENGEL
GORDON KAHN
WM. S. GREENBERG
ALEXANDER GRAY
TIBOR SERLY

Violoncellos

WILLEM VAN DEN BURG
WILLIAM A. SCHMIDT
ISADORE GUSIKOFF
B. GUSIKOFF
MILTON PRINZ
ADRIAN SIEGEL
DANIEL SAIDENBERG
SAM BELENKO
J. STERIN
JOHN GRAY
MORRIS LEWIN
KARL ZEISE

Basses

ANTON TORELLO
A. HASE
FABIEN KOUSSEWITZKY
HEINRICH WIEMANN
VINCENT LAZZARO, JR.
MAX STRASSENBERGER
MATYAS PAULI
LOUIS BOEHSE
MARIO GARAFFONI
S. SIANI

Harps

VINCENT FANELLI, JR.
F. NICOLETTA

Flutes

W. M. KINCAID
JOSEPH LA MONACA
JOHN A. FISCHER
HANS SCHLEGEL

Oboes

MARCEL TABUTEAU
EDWARD RAHO
MARCEL J. DANDOIS
LOUIS DI FULVIO

Clarinets

DANIEL BONADE
LUCIEN CAILLIET
PAUL ALEMANN
JULES J. SERPENTINI
Jules Cocozza
Louis Morris

Bassoons

WALTER GUETTER
JOHN FISNAR
F. DEL NEGRO
HERMAN MUELLER

Horns

ANTON HORNER
JOSEPH HORNER
OTTO HENNEBERG
ALBERT RIESE
CLARENCE MAYER
GEORGE WARDLE
Alfred Zoellner
William Koch

Trumpets

SOL. COHEN
SIGMUND HERING
HAROLD W. REHRIG
RUDOLPH ENGEL

Trombones

GARDELL SIMONS
PAUL P. LOTZ
C. E. GERHARD
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

PHILIP A. DONATELLI
HEINRICH WIEMANN

Tympani

OSCAR SCHWAR
EMIL KRESSE

Battery

BENJAMIN PODEMSKI
JAMES VALERIO

Celesta

GUSTAVE A. LOEBEN

Euphonium

HEINRICH WIEMANN
Chas. A. Norato

Librarian

MARSHALL BETZ

Orchestra Manager

DAVID DUBINSKY

Long after the children are grown . . . it will still give you beautiful music

MANY an inferior piano has an acceptable tone when it is new. But a year or two, or even less, will work disastrous changes. The test of a piano lies not only in its tone, but its ability to hold it.

That is one of the great advantages of the Steinway. Time will not mar the beauty of its tone. Fifty years from now its voice will be just as lovely, just as resonant, as it is today. The Steinway is a profitable long-term investment. It is built to last.

And the Steinway, too, is an investment which lies within the reach of everyone. You need only 10% of the purchase price for the first payment, and the balance will be extended over a period of two years. . . . See one of these instruments, today.

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, *and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.*

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

TWENTY-EIGHTH PAIR

Friday Afternoon
April 12

Saturday Evening
April 13

1929

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR

Assisting Artists: ALINE VAN BÄRENTZEN, HARRY KAUFMAN } *Pianists*

TANSMAN	Ouverture Symphonique
EICHHEIM	Japanese Nocturne
VILLA-LOBOS	Choros No. 8

INTERMISSION

BACH	Fantasia and Fugue in G minor
BACH	Choralvorspiel, "Ich rufe zu dir, Herr Jesu Christ"
BACH	Passacaglia in C minor

The Steinway is the Official Piano of The Philadelphia Orchestra

It is no state secret that Summer clothing, because of its lighter texture, requires greater nicety in making and fitting than heavier garments for Winter. The Hughes & Muller label signifies perfection to the smallest detail.

Whether it be angola, serge or tropical worsted for town wear, cheviot or homespun for sports, flannel for mountain or seashore, we offer the world's finest and most exclusive fabrics.

HUGHES & MÜLLER
Established in 1848 at 338 High Street
1527 WALNUT STREET
PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building
S. E. Corner 15th and Chestnut Street
Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited.
Certificates of Deposit Issued. Trusts of All Kind Executed.
Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Symphonic Overture.....Alexander Tansman
(Born at Lodz, Poland, June 12, 1897; now living in Paris.)

Alexander Tansman studied music in his native town of Lodz, and began to compose at the ripe age of nine. In his twenty-second year he won the Grand Prix de Pologne for composition. A year later he went to Paris to live, and became identified with the musical modernists of that restless capital. On January 5, 1928, Mr. Tansman was seen and heard in New York as soloist in the performance of his second concerto for piano and orchestra at a Boston Symphony Concert in Carnegie Hall.

Tansman has composed these works for orchestra: *Promethée, Impressions, Elans, Intermezzo Sinfonico, Scherzo Symphonique, Légende, Sinfonietta.* He has written music for a ballet, *Le Jardin du Paradis* (after Hans Christian Andersen's fairy tale), and for Aristophanes' *Lysistrata.* His chamber music comprises a *Serenade Symphonique* for strings; a *Divertissement* for strings, wind and piano; *Trois Esquisses* for strings and piano; three string quartets, three violin sonatas; a suite for violin and piano; a sonatine for flute and piano; *Mélodies japonaises* for voice and piano. He has composed much piano music (including two sonatas), and two concertos for piano and orchestra.

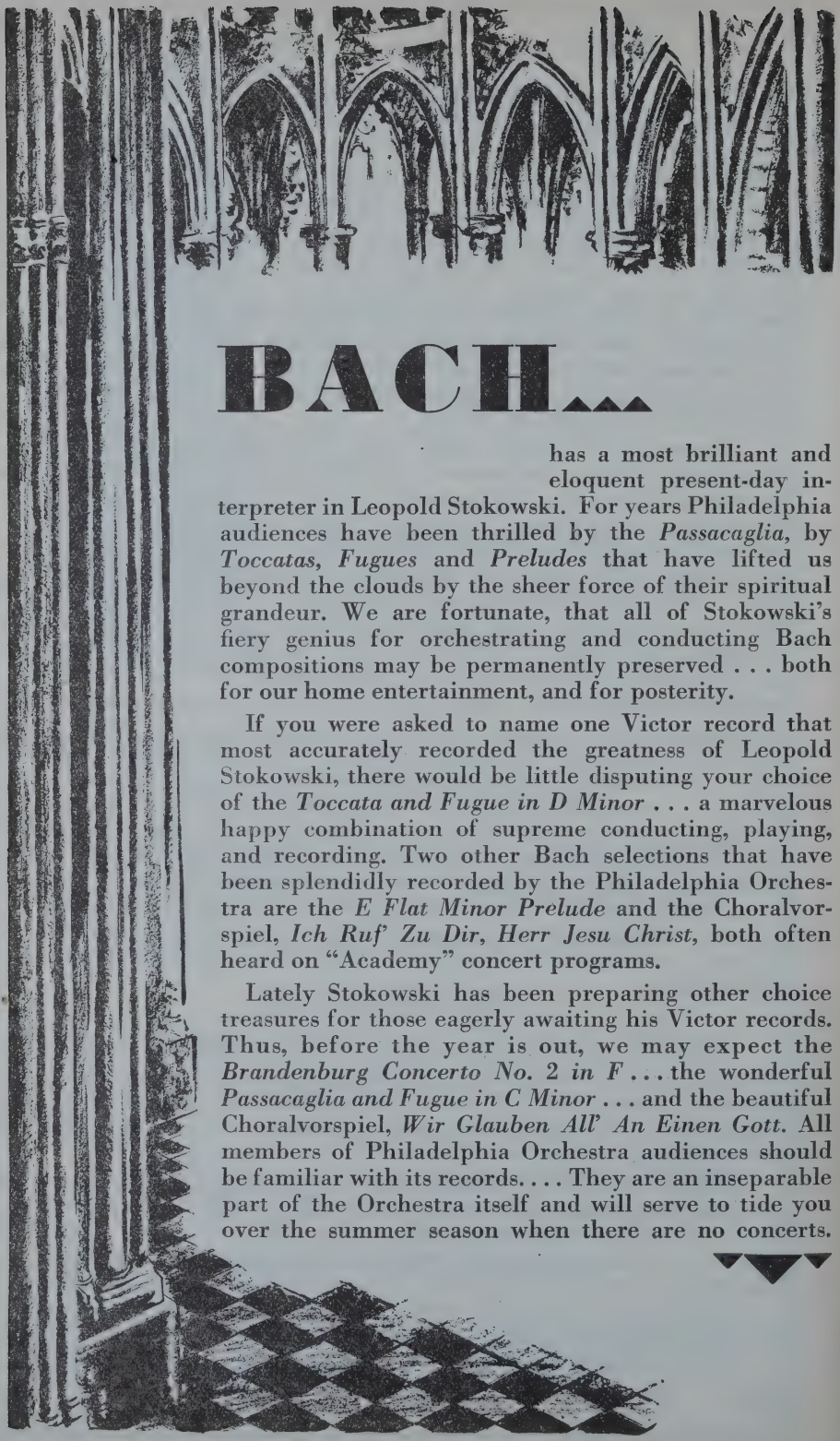
An opera by Tansman, *La Nuit Kurde,* dates from 1926-27. It is a lyric-drama in a prologue and three acts, the libretto based upon a romance by Jean-Richard Bloch. "The dramatic theme of the work," writes the composer, "is the inward conflict of race and blood. The hero, Saad, son of an old Sheik of a Kurdish tribe and of a Christian slave, is a type of 'l'homme inadapté,' the man of mixed blood, many examples of which are exhibited by the nomadic civilization of today." Excerpts from this opera were given in the form of an orchestral suite at a Philharmonic-Symphony concert in New York, under the direction of Willem Mengelberg, December 27-28, 1928.

* * *

Tansman's *Ouverture Symphonique* was completed at Paris in 1926, and was performed for the first time at a Straram concert in that city in the following year. The present performances by the Philadelphia Orchestra are the first in America. The score is still in manuscript.

The overture is for the most part an elaborate development of the two chief themes proposed in the opening pages. The first of these is the subject beginning with an upward leap of an octave, followed by a descending series of thirds in triplets (*Vif,* 3-4—4-4). The second chief theme is heard a dozen measures later on, as a flute solo, *mezzo-forte* and *dolce,* accompanied by the strings. Part of this theme afterward assumes the character of a march.

These subjects, used in their complete forms or fragmentarily, together with subsidiary material, form the thematic substance of



BACH...

has a most brilliant and eloquent present-day interpreter in Leopold Stokowski. For years Philadelphia audiences have been thrilled by the *Passacaglia*, by *Toccatas, Fugues* and *Preludes* that have lifted us beyond the clouds by the sheer force of their spiritual grandeur. We are fortunate, that all of Stokowski's fiery genius for orchestrating and conducting Bach compositions may be permanently preserved . . . both for our home entertainment, and for posterity.

If you were asked to name one Victor record that most accurately recorded the greatness of Leopold Stokowski, there would be little disputing your choice of the *Toccata and Fugue in D Minor* . . . a marvelous happy combination of supreme conducting, playing, and recording. Two other Bach selections that have been splendidly recorded by the Philadelphia Orchestra are the *E Flat Minor Prelude* and the Choralvorspiel, *Ich Ruf' Zu Dir, Herr Jesu Christ,* both often heard on "Academy" concert programs.

Lately Stokowski has been preparing other choice treasures for those eagerly awaiting his Victor records. Thus, before the year is out, we may expect the *Brandenburg Concerto No. 2 in F* . . . the wonderful *Passacaglia and Fugue in C Minor* . . . and the beautiful Choralvorspiel, *Wir Glauben All' An Einen Gott.* All members of Philadelphia Orchestra audiences should be familiar with its records. . . . They are an inseparable part of the Orchestra itself and will serve to tide you over the summer season when there are no concerts.

the overture. Save for a brief *Lento* episode (6-8, *dolce*) in the middle of the piece, for solo flute, accompanied by divided first and second violins, *con sordini,* the overture is prevailingly resolute and animated in mood and tempi. The scoring is for two flutes and piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, triangle, cymbals, tambourine, bass drum, xylophone, glockenspiel, celesta, piano, harp, and strings.

"Japanese Nocturne" for Orchestra.....Henry Eichheim

(Born at Chicago, Ill., January 3, 1870; now living in California.)

Henry Eichheim's father was a prominent 'cellist in the Chicago of a generation ago. Young Eichheim studied at the Chicago Musical College under S. E. Jacobson, won first prize for violin playing, and appeared as soloist at the commencement concert of June, 1890. He went to New York and was a member of Theodore Thomas's Orchestra there. In 1890-91 he joined the Boston Symphony Orchestra as one of the first violins, and remained with that organization until the season of 1911-12, when he left to become conductor of the Winchester (Massachusetts) Symphony Orchestra. Meanwhile, he was composing, teaching, and playing the violin in public. In 1915 and again in 1919 he journeyed to the East, visited Japan and other countries, studied with enthusiasm various types of Oriental music, and made invaluable notes. Among his compositions are a symphonic poem after Lafcadio Hearn: *The Story of the Bell; Oriental Impressions for Orchestra; Malay Mosaic* (for small orchestra); music for a ballet on an ancient Chinese legend, *The Rivals;* and *Burma,* derived from the music for a dance-pantomime by Irene Lewisohn; a sextet and quartet for strings; a violin sonata, 'cello sonata, piano pieces, and many songs.

* * *

Mr. Eichheim was invited by Mrs. Frederick S. Coolidge to compose music for the Pittsfield Festival of 1921. Mr. Eichheim, using material gathered in the East, composed a sheaf of Oriental sketches scored for a small group of instruments, "corresponding practically in size with that of a Chinese orchestra," and comprising four violins, viola, flute, oboe, piano, bells, and percussion (tam-tam, small cymbals, a brass temple bell, fish-head, xylophone, small bells, etc.). The five Oriental studies—*Japanese Sketch, Japanese Nocturne, Entenraku* (a Chinese Elegy of the eighth century), *Nocturnal Impressions of Peking,* and *Chinese Sketch*—were performed at Pittsfield, October 1, 1921. Mr. Eichheim conducted, Percy Grainger played the piano, George Barrère the flute, and among the other performers were artists of scarcely less distinction.

In the following month, Mme. Eva Gauthier produced four of Mr. Eichheim's sketches at Æolian Hall, New York, with the aid of a small orchestra conducted by the composer. Mme. Gauthier sang

Our 1929 Catalogue . . . . .

of Imported Recordings is now ready for distribution. It contains hundreds of Imported Phonograph Records. The discs are listed under the various composers with a short biographical sketch of each composer giving dates, nationality and other important facts. Over 90 composers are included. Everyone interested in music will, we feel sure, be interested in this catalogue.

A copy will be mailed postpaid upon receipt of 15c (stamps or coins).

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Pequignot Jewels

908-09-10-11
Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3
Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

a voice part in the Korean and Siamese sketches (parts now allotted to an English horn). On January 29, 1922, the Philadelphia Orchestra Ensemble, at a concert of chamber-music, performed *Nocturnal Impressions of Peking, Japanese Nocturne,* and *Chinese Sketch.*

Five of the sketches, rescored for large orchestra, were played for the first time in this form by the Boston Symphony Orchestra, March 24, 1922.

The *Japanese Nocturne* (performed by the Philadelphia Orchestra, together with the *Chinese Sketch,* March 9-10, 1923) is "based on motives heard at night in Ikao, Matsushima, Yokohama, and Tokio, played by blind masseurs, with the shrill piping of food-venders, the playing of a koto and the chanting of the prayer by an old man beating a small wooden bell." It is scored for piccolo, two flutes, two oboes, English horn, two bassoons, bass clarinet, four horns, two harps, ancient cymbals, fish-head (a wooden drum to accompany prayers), twenty violins, six violas, six violoncellos and six double-basses (two tuned down to E-flat).

"Chôros" (No. 8), for Orchestra.....H. Villa-Lobos

(Born at Rio de Janeiro, Brazil, March 5, 1890.)

This work was completed at Rio de Janeiro in 1925. It was performed at a Lamoureux Concert in Paris, under the direction of M. A. Wolff, on February 2d of the present year, apparently for the first time there.

The curiously named piece is the eighth of a series of fourteen compositions by Villa-Lobos similarly entitled. A preface to the score vouchsafes the following information concerning their nature and purpose:

"The name *Chôros* connotes a new form of musical composition, in which are synthesized the various modes of popular Brazilian and Indian music, whose main elements are a characteristic rhythm and some melody in the style of a folk tune, constantly transformed through the imagination of the composer. The word 'serenade' may give an approximate idea of the signification of the term *Chôros.* The fourteen examples of this type of composition written by Villa-Lobos vary a good deal in scope and character, and especially in orchestration. The first is for guitar solo; the second for flute and clarinet; the fourth for three horns and trombone (in this, jazz rhythms are borrowed); the seventh, for flute, oboe, clarinet, saxophone, bassoon, violin and 'cello. No. 8 [the one on this program] is for full orchestra. No. 10, which was inspired by a popular poem of Catullo Cearence, is written for voices and orchestra. The important part played by the rhythmical element in these works is emphasized by the use of many Indian percussion instruments."

Villa-Lobos is said to have remarked that what he attempted to achieve in this *Chôros* was, in effect, "a rhapsody on popular South

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere
Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS
INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET
(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company
OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed.

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

American melodies and rhythms, varying greatly in moods and tempi." The work is scored for a large orchestra: two flutes and piccolo, two oboes, English horn, four clarinets, one bass clarinet, two bassoons, one double-bassoon, one saxophone, four horns, three cornets, four trombones, tuba, celesta, two harps, two pianos, strings, and a percussion section which requires the following: bombo, pratos, caracachas, reco-reco, puita, matraca, caraxa, tam-tam, triangle, tambourine, drums, and an "xucalhols de metal."

* * *

Hector Villa-Lobos took his first lessons in music from his father, Raoul Villa-Lobos, who was an accomplished musician. Young Villa-Lobos studied not only composition and theory, but the 'cello, and he made his début as a player upon that instrument when he was twelve years old. Shortly after that, the boy's father died, and Hector continued his musical training with his mother. He completed his studies at the Monastery of Sao-Bente and the College Pedro II, while he was working to support his family. He took theoretical courses in music with Angelo Franca and Francisco Braga, and he studied the 'cello with Breno Nyendemberg. When he was nineteen years old, Villa-Lobos made an extensive concert tour of Brazil, but after that he gave up his activities as a virtuoso to devote himself exclusively to composition. His music soon began to attract attention, and by the time he was twenty-five Villa-Lobos found himself the most conspicuous composer in South America.

His music has been heard in North America and in Europe. Last October in Paris a concert devoted to the works of Villa-Lobos was given under the direction of the composer, with the assistance of the Colonne Orchestra and of Mr. Arthur Rubinstein as piano soloist.

Villa-Lobos has writen prolifically. The list of his works includes about one hundred and thirty compositions of every description—symphonies, symphonic poems, operas, oratorios, masses, motets, ballets, "monodies," concertos for various instruments, and a large quantity of chamber music—"in which," it is said, "all hitherto accepted laws are utterly ignored." Among the unusual combinations for which Villa-Lobos has written are a *Quartet* for flute, saxophone, celeste, and harp, with obbligato chorus of female voices; a *Mystic Sextette* for harp, celeste, flute, cither, guitar, and saxophone, with chorus of male voices; an *Octet* for flute, oboe, clarinet, saxophone, bassoon, celeste, harp, piano, with female chorus. Among the titles of his orchestral works are: *Imprévue, Ascension, Philophonic, Victory, War, Peace, Légende Indigène, Suite Paulista, Carnaval de Brésil, Fantasma, Le Centaure d'Or,* and *Vision de l'Hellade.*

* * *

Villa-Lobos' *Dansas Caracteristicas de Indios Africanos* were performed by the Philadelphia Orchestra, in Philadelphia, for the first time in America, November 23, 1928, and in New York, November 27th.

HOSPITALITY AWAITS YOU

at the edge of a brilliant ocean

TO THOSE who have been initiated, "going to the shore" means going to Atlantic City, and going to Atlantic City means going to Chalfonte-Haddon Hall.

Gene welcomes you at the door. His smile has greeted visitors for twenty-three years, and if you have stopped here before, he will probably add your name to his greeting.

Once across the threshold you will feel the friendliness that has made these two-hotels-in-one famous . . . the restfulness of the spacious lounges—your own cheery room—the homelike quiet. In your dining-room you will have your own table. Your own waitress will serve you. You will find the food so delicious you will order more than you can eat. Tea comes along in the afternoon, enlivened with special music.

Out on the ocean deck is a whole fleet of comfortable chairs. Just beyond the rail is the Boardwalk's colorful procession, and beyond that, the breakers. Let us send you a descriptive booklet of Chalfonte-Haddon Hall.

Bring along your car.
The new Motoramp garage is a revelation

CHALFONTE-HADDON HALL

ATLANTIC CITY

American Plan

Leeds and Lippincott Company

Fantasia and Fugue in G minor.....Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750.)

This is a transcription for orchestra[1] of the famous G minor Fantasia and Fugue composed by Bach for the organ.

The Fantasia must be ranked among the most magnificent works in Bach's vast repertoire of masterpieces. Here he is in almost his grandest vein, exulting in one of those quasi-improvisational essays at which he so easily beat Reinken and Buxtehude and the others at their own game. Here are those dramatic, declamatory recitatives, those tremendous chord progressions with their chains of suspensions, audacious dissonances and modulations, those mighty scale passages, ascending and descending, "which rise and fall like the waves of the sea in a storm": music in which Bach, patterning after the style of the Northern School of organists, carried this type of music to a pitch of splendor and expressiveness that makes all other writing for the instrument seem pallid and tentative in comparison.

As for the Fugue (known to organists as the "Great" G minor), Georg Pölchau a century ago declared it to be "the very best pedal piece by Herr Johann Sebastian Bach." Spitta draws attention to the contrast which it offers to the Fantasia by "the grand, calm modulations and strict four-part treatment; by the soaring imagination, the lavish and inexhaustible variety of form, the crystal lucidity and modest naturalism, the lofty gravity and deep contentment which strike awe into the hearer, and at the same time tempt him to shout with joy"—a happy summarization!

The wonders of Bach's virtuosity here are the more remarkable because, as Harvey Grace points out in his admirable study of the organ works, Bach handicaps himself with a regular counter-subject —really, two of them; for the treble of bars 10-12 often accompanies the subject and counter-subject in triple counterpoint.

* * *

F. K. Griepenkerl, in his introduction to the Peters Edition of Bach's organ works, tells us that in no manuscripts were the Fantasia and Fugue found together. However, on the back of an old copy of the Fantasia was written the subject of the Fugue, with an indication that it should follow the Fantasia. Acting upon this authority, Griepenkerl printed them together for the first time.

Choralvorspiel, "Ich Ruf' Zu Dir, Herr Jesu Christ,"
Johann Sebastian Bach

This is a transcription[2] of the like-named chorale-prelude from Bach's *Orgelbüchlein* ("Little Organ-Book"), a collection of short movements, based on those chorales that are the mainspring of Bach's art. The *Orgelbüchlein* was probably composed, at least in part,

[1] First performed in Philadelphia, December 30, 1926; in New York, January 4, 1927.

[2] Its first performance was by the Philadelphia Orchestra, in Philadelphia, December 31, 1926. It was played in New York, January 4, 1927.

DE FALLA

The Great Spaniard

Manuel de Falla has been rightly acclaimed "one of the torch-bearers of musical progress in the world". In his

El Amor Brujo (*Love, the Magician*)

he has given incomparable evidence of artistic endowments unique and unprecedented.

This master work of modern composition is now issued in

*Columbia Masterworks**

COLUMBIA MASTERWORKS SET NO. 108

DE FALLA: El Amor Brujo (*Love, the Magician*). Suite for Orchestra. *By Pedro Morales and Symphony Orchestra.* In Six Parts, on Three 12-Inch Records.

Schumann's Fourth Symphony: superbly characteristic production of the great romanticist, is interpreted by Bruno Walter.

COLUMBIA MASTERWORKS SET NO. 106

SCHUMANN: Symphony No. 4, in D Minor, Op. 120. *By Bruno Walter and Mozart Festival Orchestra* (Paris). In Eight Parts, on Four 12-Inch Records.

Smetana's Beautiful Elegy: the Trio in G Minor, Op. 15, is recorded with the utmost in expression and effectiveness by the Malkin Trio.

COLUMBIA MASTERWORKS SET NO. 107

SMETANA: Trio in G Minor, Op. 15, for Violin, Violoncello and Piano. *By Malkin Trio.* In Seven Parts, on Four 12-Inch Records.

Ask for Columbia Masterworks Catalogue and Supplements

H. ROYER SMITH COMPANY
10th & Walnut Streets

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.,
11th and Market Streets

B. B. TODD
1306 Arch Street

C. J. HEPPE & SON
1117-19 Chestnut Street

WILRATH, INC.,
J. R. Wilson, President
212-214 S. 17th Street

"Magic Columbia *Notes"*

COLUMBIA

"NEW PROCESS" *RECORDS*

Reg. U. S. Pat. Off.

Viva-tonal Recording—The Records without Scratch

Reg. U. S. Pat. Off.

during Bach's incarceration at Weimar in 1717 as a consequence of what his employer, the Grand Duke, regarded as insubordinate conduct. He was imprisoned for a month (from November 6th to December 2d), and it is supposed that he then worked upon the *Orgelbüchlein,* the autograph of which survives in the State Library of Berlin—a small quarto of ninety-two sheets bound in paper boards, with leather back and corners, which is thus entitled:

"A Little Organ-Book, wherein the beginner may learn to perform Chorales of every kind, and also acquire skill in the use of the Pedal, which is treated uniformly obbligato throughout. To the honor of the Lord Most High, and that my neighbor may be taught thereby. Autore Joanne Sebast. Bach."

* * *

Of the hundred and sixty-four pieces which Bach planned to include in the collection, he composed only forty-six, but we know that he had a definite scheme in view for the whole, and we can guess what it must have been, though some of the earlier guessing on the subject appears to have been rather wild. Rust's preface to the Bachgesellchaft Edition, for example, as well as some of Spitta's conclusions, are likely to lead the unwary student astray. According to the recent investigations of such scholars as the omniscient Charles Sanford Terry, the "Little Organ-Book" was laid out as a sort of condensed Hymnary, divisible into two parts. The first part conforms to a carefully worked-out program, in which the hymns that underlie the Preludes follow the seasons and festivals of the Church's year—Advent, Christmas, Passiontide, Easter, etc. The second part, almost wholly incomplete, was to illustrate "the Christian Life," conforming to the divisions customary in hymn-books of Bach's day—as "Penitence and Amendment," "In Time of Trouble," "Death and the Grave," "For Good Weather," "The Life Eternal," and other examples of the naïve pigeonholing of eighteenth-century Teutonic pietism.

* * *

The twenty-fourth of the Preludes, "Ich ruf' zu dir, Herr Jesu Christ," is the only completed number in the "Christian Life and Experience" section of Part II. The music is brooding and wistful, and touched with that fathomless tenderness wherewith Bach so often turns the heart to water. In composing it he had probably fixed his thoughts on the first stanza of the hymn:

Lord, hear the voice of my complaint,
To Thee I now commend me . . . .

"Supplication" is its appropriate heading; although Terry thinks that the pedal part, with its firm and confident rhythm, reflects the "true faith" and love that is voiced by the petitioner in a later line of the hymn.

Bach wove this exquisite little prelude (it is only sixteen bars long) upon the loom of the anonymous melody which was published with Johannes Agricola's hymn in the first half of the sixteenth century. He used the tune also in his 177th Cantata (of the same

I. MILLER

INSTITUTION INTERNATIONALE

The Charm of Color!

Whether one chooses this slipper in paisley brocades of rainbow coloring, or in lustrous satins that may be tinted to *exactly* match one's gown, the effect is equally charming!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

MOTORING ABROAD

The enjoyment of your trip to Europe could be greatly increased were you to travel by one of our deluxe motor cars, driven by a highly trained English speaking chauffeur. We shall be pleased to submit itineraries and estimates upon request.

WE REPRESENT

Every transatlantic, transpacific and coastwise steamship company, every cruise management and every company having to do with travel. A Complete Travel Service—Free.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

title), and in the 185th, "Barmherziges Herze der Ewigen Liebe" (for the Fourth Sunday after Trinity).

* * *

Of the many ways in which Bach dealt with chorales in his organ works, this miniature prelude exemplifies one of the simplest. There is no elaborate contrapuntal texture, but merely an intensification of it by the sort of harmonic enrichment of which Bach was so inerrant a master—as in the subtle use of a minor ninth here, a chromatic alteration there; and how lovely, how expressive, is his manner of varying the character of the old square-toed hymn-tune—as if some burly, home-spun German Lutheran of 1717 were suddenly revealed to us as a poet with sensitive face and hands, his eyes pitiful with the sense of human evanescence!

Passacaglia, in C minor.....Johann Sebastian Bach

For the first performances of this transcription (in Philadelphia, February 10, 1922; in New York, February 28th), Mr. Stokowski contributed to the program-notes the following comment:

"Bach's *Passacaglia* is in music what a great Gothic Cathedral is in architecture—the same vast conception—the same soaring mysticism given eternal form. He left us no orchestral works of this grandeur, probably because the orchestra was too little developed in his time. His Brandenburg Concerti and orchestra Suites are more intimate works written for the salon. The most free and sublime instrumental expressions of Bach are his greater organ works, and of these the greatest is the *Passacaglia* in C minor. Unfortunately one does not often enough have opportunity to hear it, and so, to bring it nearer to those who love Bach's music, I have made it for orchestra.

"I have transcribed it simply, adding one instrument to the usual orchestra—a small tuba—which plays in octaves with the larger tuba in the final entry of the theme in the Fugue, just as the 8 and 16 feet pedal stops sound in octaves on the organ.

"This *Passacaglia* is one of those works whose content is so full and significant that its medium of expression is of relative unimportance; whether played on the organ, or on the greatest of all instruments—the orchestra—it is one of the most divinely inspired contrapuntal works ever conceived."

* * *

Bach wrote his *Passacaglia,* in all probability, during the latter part of his Weimar period.[3] The autograph has disappeared, although it is known to have existed up to the middle of the nineteenth century. He composed the work originally for a two-manual clavicembalo with pedals, and afterward arranged it for organ.

[3] Bach's Weimar period extended from 1708 to 1717. In 1703 he had lived there for a few months as a member of the orchestra of Prince Johann Ernst, younger brother of the reigning Duke.

1222-24 Walnut Street

Stecker

107-115 South 13th Street

First to "Chart" the Capes of Fashion!

Chiffon Gowns with Lace Capes

The smartest thing you can wear for bridge and "dining out"—sheerest of airy French Chiffon frocks floating capes of Alencon or Renaissance lace.

Toast : Green
Blue de lyons
Cellini Red
Sizes 14 to 44

$39.50 to $95

Sketched right, Augustabernard model, reproduction, $65 Sketched left, Jean Patou's dinner gown, reproduction, $95

▼

Gown Salons, Both Stores

Jean Patou Reproduction $95.00

Augustabernard Reproduction $65.00

Notes on the Program—Continued

A *passacaglia* (or *passecaille*) was originally an old Spanish or Italian dance-form in triple time, in which a short bass theme of two, four, or eight bars was incessantly repeated. Musicians understand by the term as applied to instrumental music a piece constructed on a recurring theme. The passacaglia form is closely allied to that of the *chaconne* (or *ciacona*); though the theorists usually make this distinction between the two: in the chaconne, the theme reappears in the upper and inner parts, whereas in the passacaglia form, it is confined to the bass. As Bach in his *Passacaglia* does not restrict his subject to the bass, the work is really a combination of the two forms.

* * *

The eight-bar theme [4] of Bach's *Passacaglia* is given out at the beginning, in C minor, 4-4 time (in the organ form of the piece, it is announced by the pedals alone). On the basis of this theme, Bach constructs twenty variations.

Bach is assumed to have written this work under the influence of Buxtehude, and to have patterned after him in consorting the passacaglia with a fugue. But whereas Buxtehude placed his fugue at the beginning, Bach, with his sure sense of climax, places his at the end.

He links his Fugue with his Passacaglia by partial community of theme. It is a double Fugue, and for one of the subjects, he uses the first half of his Passacaglia theme, while the other is new—a figure in eighth-notes, thrice-repeated, the repetitions separated by rests. The work ends on a climax of incomparable grandeur.

[4] Bach derived the first half of his theme from a *Trio en Passcaille* by the French organist and composer, André Raison (circa 1650-1720). Raison was organist of St. Etienne du Mont in Paris in the time of Louis XIV. Bach also borrowed from Raison in composing his "Dorian" Toccata for organ, the main idea of which comes from a Duo by the French organist.

THE PENSION FUND OF THE PHILADELPHIA ORCHESTRA

A considerable amount is added annually to this Fund through the generosity of subscribers who, when unable to use their tickets, turn them in to the management to be sold for this very worthy cause. Such tickets should be sent or mailed, as early as possible, to the Manager, 809 Packard Building, Philadelphia, Pa., in an envelope marked "Pension Fund Tickets." If, because of insufficient time, it is impracticable to send the tickets, the location, section, row and number may be telephoned to the office, RITtenhouse 5470, or on Saturdays, because of the half-holiday, between 7.00 and 7.30 o'clock, on the evening of the concert to the Academy of Music, KINgsley 9202, in which case substitute tickets will be issued and sold.

THE PHILADELPHIA ORCHESTRA ASSOCIATION

Beyond The Routine Of Trust Work

Over and above the unusual degree of financial protection afforded by our $23,000,000 Capital, Surplus and Undivided Profits, there is the equally important work of *personal* protection in which our trust officers are long experienced.

In dealing with many hundreds of beneficiaries, they have shown the same active interest in the educational, moral and physical development of young people that the creators of the trusts would have shown.

We will welcome an inquiry from you regarding our methods of trust protection.

The
Real Estate-Land Title & Trust Company
WORLD'S OLDEST TITLE COMPANY

Main Office:
Broad—Chestnut
—Sansom

Downtown Office:
517 Chestnut
Street

Elizabeth Arden understands the exquisite care of the skin, and knows that faces do not just stay in shape, but must be held in shape by good strong muscles and firm healthy tissues.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for an appointment
RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*
673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
April 19
At Two-Thirty

Next Week's Program

Saturday, Apr. 20
Monday, Apr. 22
At Eight-Twenty

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*

BIZET — Excerpts from "L'Arlésienne"

I. Prélude
II. Minuetto
III. Adagietto
IV. Danse Provencale
V. Carillon

FEBVRE-LONGERAY — "Stéle pour le pecheur de lune"

DEBUSSY — "La Cathédrale engloutie"

FRANCK — Symphony in D minor

I. Lento; allegro non troppo
II. Allegretto
III. Allegro non troppo

This program will end approximately at 3.55P. M. on Friday and at 9.45 P. M. on Saturday and Monday

---

NOTICE

The doors of the auditorium will be closed at the beginning of the concert and will not be opened for admission to latecomers until the regular intermission, after which the doors will again be closed until the end of the concert.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY	SATURDAY	MONDAY
Afternoons at 2.30	*Evenings at 8.15*	*Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 25 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Feb. 4	OSSIP GABRILOWITSCH
Feb. 1-2	BERNARDINO MOLINARI
Feb. 8-9	ARTUR RODZINSKI
Feb. 15-16-18	ALEXANDER SMALLENS
Feb. 22-23 to March 1-2	EUGENE GOOSSENS
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS *

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Ossip Gabrilowitsch, Pianist

January 18-19
Abram Chasins, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.45, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.

Efficient Electric Wiring
Demands
Sufficient Electric Wiring

The convenience of adequate electric wiring adds immeasurably to the pleasure of the home. To be able to plug in your electrical appliances always with no unscrewing of lamp bulbs; to be able to use all your appliances when you want them, and where you want them; to enjoy the real advantages of home electric service, be sure that your house is

COMPLETELY WIRED

Specifications and blueprints for wiring and lighting layouts furnished by our Lighting Service Department without charge.

The Philadelphia Electric Company
Tenth and Chestnut Streets
and Branches

J. E. CALDWELL & CO.

CHESTNUT STREET AT JUNIPER

Selecting Pearls
For Each
Caldwell Necklace

Involves expert, critical examination of hundreds of specimens to secure the quality, the uniform color, the accurate graduation required to meet the standard of the house.

JEWELRY · SILVERWARE · WATCHES · STATIONERY

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
APRIL 19-20-22

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY
1617 SPRUCE STREET
Frederick Hahn, *President-Director*

Fifty-nine years of continued success in training musicians

LUCILLE LAWRENCE, world famous harpist, will give a recital in the auditorium of the school on Monday Evening, April 29, at 8.15.

Pupils may register at any time — Early enrollment desirable

Telephone: Pennypacker 5053

BRANCHES:

West Philadelphia, 5132 Spruce Street — Germantown, 30 East Walnut Lane
Tioga, 1622 West Westmoreland Street — Glenside, Pa., 246 Cliveden Avenue
Columbia, Pa., 743 Locust Street

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop — Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street — Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
206 So. Camac Street
Lamp Shades
Old Prints — *Waste Baskets*
SPECIAL ORDER SERVICE

---and books?
emma feldman
book & art shop
1232 locust street

Make Your Partnership Safe

Complete your financial plan by arranging with us to pay a stated sum if either partner should die. Pays for the widow's portion, pays outstanding obligations, and saves the business for the survivor. Also is a creator and expander of credit, at bank, and among others who are grantors of credit. Every unprotected partnership is an endangered partnership. Partnership insurance is a cash asset, available in emergency, and *is not an expense. Send for booklet, "The Unseen Sword."*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square — Founded 1847 — Philadelphia, Pa.

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

JEWELS OF DISTINCTION

Part of the pleasure in selecting a Jewel and its after-possession is the complete knowledge of the experience and probity of the Jeweler.

The reputation of this Establishment for quality extends back almost one hundred years — five generations.

THE ENGAGEMENT RING

Containing a Polished Girdle Diamond is perfection.

"HOW TO MASTER THE VIOLIN"

by FREDERICK HAHN

Pronounced by critics as the last word on the art of violin playing. Interesting and instructive for 'Cellists and Pianists as well. Advance orders now being received by Theodore Presser Company for this outstanding work by an eminent Philadelphia violinist and teacher.

For the Benefit of

THE RUSSIAN CHARITIES, Inc.

A Concert by the
KEDROFF QUARTET

BALLROOM OF THE PENN ATHLETIC CLUB

Wednesday Evening, April 24th, at 8.30

PATRONS AND PATRONESSES

H.H. Princess Xenia of Russia
H.H. Princess Nina of Russia
Mrs. Francis Y. Alison
Mrs. Winfield S. Arter
Mrs. Daniel M. Barringer
Mrs. Charles E. Beury
Mrs. Alexander Biddle
Mrs. Arthur Biddle
Mrs. Edward W. Biddle
Miss M. C. Biddle
Mrs. Victor Blakeslee
Mrs. William Blood
Mrs. Edward W. Bok
Mr. and Mrs. John F. Braun
Mrs. Coleman Peace Brown
Mrs. John A. Brown, Jr.
Mrs. Richard M. Cadwalader
Mrs. Emmett B. Carter
Mrs. Edgar M. Cooke
Mrs. James Francis Cooke
Mrs. Henry L. Davis
Mrs. Boris deBakhtiar
Mrs. Gilbert Willoughby Dixon
Mrs. M. F. Doyle
Mrs. Richard M. Elliot
Mrs. Richard Edwards
Princess Simon Eristoff
Mrs. George Upton Favorite
Mrs. Stanley G. Flagg, Jr.
Mrs. Philip Francine
Mrs. John H. Gibbon
Mrs. William D. Gross
Mrs. Alan Hall
Mrs. Stevens Heckscher
Mrs. William H. Hubbard
Mrs. Rufus M. Jones
Mrs. Arthur Judson
Mr. and Mrs. Emil Keppler
Mrs. Gustave Ketterer
Mrs. Fabien Koussevitzky
Mrs. Lucius Scott Landreth
Mrs. Joseph Leidy
Mrs. Robert W. Lesley
Mrs. Robert William Lloyd
Mrs. George Horace Lorimer
Judge and Mrs. J. Willis Martin
Mrs. Benjamin F. Maschal
Mrs. George McFadden
Mrs. Roland S. Morris
Mrs. S. Walter Norris
Princess Alexis Obolensky
Mrs. Mario Orsini-Ratto
Baroness M. H. von Pagenhardt
Mrs. Margaret Wynne Paris
Mrs. Oliver Randolph Parry
Mrs. Henry D. Paxon
Mrs. Boris Polevitzki
General and Mrs. George W. Read
Mrs. F. Markoe Rivinus
Mrs. Felix Schelling
Mrs. William Ellis Scull
Mrs. S. F. Sharpless
Princess L. Schetinin
Mrs. Horace Eugene Smith
Baroness Nicholas Solovioff
Mrs. Lewis Stone Sorley
Mrs. Ralph F. Sterling
Mrs. Leopold Stokowski
Mrs. Edward T. Stotesbury
Mrs. Robert Torrey
Mrs. Henry M. Tracy
Mrs. William Henry Trotter
Mr. and Mrs. William Jay Turner
Miss Margaret Walton
Mrs. Charles Wheeler, Jr.
Mrs. William Baker Whelen
Mrs. George B. Wood
Mrs. Samuel Woodward
Mrs. Paul Woolley
Mrs. Charlton Yarnall

Mrs. Harold E. Yarnall, Chairman

Tickets $2.50 and $1.00 Box Seats $5.00
On sale at Conway's, 217 South Broad Street and at the door

DUNNING SYSTEM OF IMPROVED MUSIC STUDY
Carre Louise Dunning, Originator
8 West 40th St., New York City
834 South Plymouth Blvd., Los Angeles, Calif.

The Greatest Musical Event in New York City in the past several decades was the playing of a ten-year old Dunning pupil with the New York Philharmonic Orchestra, March 20, 1926. The child had only studied one year and eight months. She played Le Carnaval des Animanx, by Saint-Saens. The piece is twenty-three pages long; she memorized it in three weeks. If you have any plan for teaching that can bring such results in that length of time, then you do not need the Dunning System. If you have not, then you do. Members of these prominent families have had the benefit of the Dunning System: Astors, Vanderbilt, J. Innesley Blair, George F. Baker, Duchess of Torlonia, Bradley Martin, Sir Edgar Guest, J. Pierpont Morgan, Roland Harriman, Gloria Caruso, F. W. Woolworth.

Faculty of Normal Teachers' Classes Held in These Cities

Katharine M. Arnold.....93 Madison St., Tiffin, Ohio
Allie E. Barcus.....4619 Broadway, Chicago, Ill.
Elizette R. Barlow.....Box 1244, St. Petersburg, Fla.
Catherine G. Bird.....658 Collingwood Ave., Detroit, Mich.
Grace A. Bryant.....201 10th Ave., N., Twin Falls, Idaho
Mrs. Jean Warren Carrick.....160 E. 68th St., Portland, Ore.
Dora A. Chase.....345 Clinton Ave., Brooklyn, N. Y.
Adda C. Eddy.....2643 Highland Ave., Cincinnati, Ohio
Beatrice S. Eikel.....Kidd-Key College, Sherman, Texas
Ida Gardner.....17 E. 6th St., Tulsa, Okla.
Gladys M. Glenn.....1217 Bowie St., Amarillo, Texas
Florence E. Grasle.....Michigan State Institute of Music, Lansing, Mich.
Harriet Bacon MacDonald.....13434 Detroit Ave., Cleveland, Ohio
Kate Dell Marden.....61 N. 16th St., Portland, Ore.
Mrs. W. P. Mason.....10250 S. Wood St., Chicago, Ill.
Laud G. Phippen.....3435 Asbury Ave., Dallas, Texas
Ellie I. Prince.....4106 Forest Hill Ave., Richmond, Va.
Virginia Ryan.....1070 Madison Ave., New York City
Stella H. Seymour.....1419 S. St. Mary's St., San Antonio, Texas
Gertrude Thompson.....508 W. Coal St., Albuquerque, N. M.
Isobel M. Tone.....626 Catalina St., Los Angeles, Calif.
Mrs. H. R. Watkins.....124 E. 11th St., Oklahoma City, Okla.

DIESINGER'S

Specialists since 1886 in the Creation of Jewelled Jewelry

HAVE REMOVED THEIR BUSINESS

from

720 SANSOM STREET

to

1420 WALNUT STREET

(SUITE 401—FOURTH FLOOR)

INCREASED patronage of our exclusive clientele has encouraged this forward step. For our new, convenient and centrally located quarters we have engaged additional craftsmen of superior technique.

We invite your inspection of our improved facilities.

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS

PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Twenty-Ninth Pair of Concerts
Tenth Monday Concert

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
APRIL 19, at 2.30

SATURDAY EVENING
APRIL 20, at 8.20

MONDAY EVENING
APRIL 22, at 8.20

1928-1929

NAN DUSKIN'S OWN STORE

Evening wraps
and gowns . . .
of simplicity
and distinction

126 So Eighteenth St
COR SANSOM

Decorate with Artistic Lighting Equipment

Quaint
Lighting Fixtures & Lamps

THE
HORN & BRANNEN MFG CO.
Retail Sales Room
427-433 N. Broad Street

Visit
the Salons of Helena Rubinstein for a Beauty Analysis

HELENA RUBINSTEIN studies your individuality and offers detailed advice on home treatments and the art of personality make-up.

Benefit by Helena Rubinstein's knowledge of the science and the art of beauty. Her world renowned treatments spell the banishment of crow's-feet, wrinkles, double chin, large pores and blackheads. Her cosmetic masterpieces accent your beauty to the point of perfection!

Even one Helena Rubinstein treatment, plus regular home treatments, will yield you long-lasting beauty and youthfulness.

For the harmonious perfection of your Beauty's ensemble, come to the Salons de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

For appointment telephone Pennypacker 2028

Helena Rubinstein
PARIS LONDON
254 S. 16th St., Philadelphia

For the harmonious perfection of your Beauty's emsemble, come to the Salons de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Solicitor
WILLIAM CURTIS BOK

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

Head of Vocal Department
PASQUALE AMATO

Head of Violin Department
ISRAEL SIEKIERKA

VIOLIN • HARMONY • COUNTERPOINT • COMPOSITION

WM. F. HAPPICH

1520 Chestnut Street

ALFRED SEYDEN — *Violinist*

Studio: 508 Presser Building

Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

---

PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman, *Managing Director*
216 SOUTH 20th STREET
Locust 1877

G. RUSSELL STRAUSS

TEACHER of SINGING
BARYTONE
1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART

BEN STAD, Director
44th at Chestnut Street
EVERGREEN 3959

THE STERNBERG SCHOOL OF MUSIC

Constantin von Sternberg, *Founder*
Rittenhouse 3634
Thirty-ninth Season
30 South 21st Street

Rittenhouse School of Music

265 South Nineteenth Street
Hermione Montanye, Director

SUTOR SCHOOL of Music

Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Both Studios are equipped with a Visuola.

WINIFRED ATKINSON

PIANIST

1716 Chestnut St. Locust 4980

Faculty: The Philadelphia Conservatory

La Bottega Mediterranea

334 Allen's Lane, Mount Airy
One block west of Allen's Lane Station

European and North African hand-tooled leather, pottery, brass, linens, jewelry, antique furniture.

ELSA and DOROTHY McCAUSLAN

Bell Phone, Spruce 6405

MISS PINAUD

Specialists in Electrolysis

Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only

712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

Candle Cottage Antiques

A. I. R. MacCain

338 ALLEN LANE

Mt. Airy Philadelphia

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President*, 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President*, 811 Packard Building
Mrs. Charles W. Henry, *Vice-President*, Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary*, Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary*, 2116 Pine Street
Mrs. George Henderson, *Treasurer*, 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John A. Brown, Jr.
Mrs. John Cadwalader
Mrs. Cyrus H. K. Curtis
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Miss Caroline Sinkler
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. Grahame Wood

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President*, Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President*, 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President*, School Lane, Germantown
Miss Rossmassler, *Recording Secretary*, Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.*, 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer*, Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

Oshkosh Trunks

Extensive travel has put Oshkosh in the high position it holds today.

110 Oshkosh Styles.

But Oshkosh in return has done much for travel.

$32 to $275

Bains LUGGAGE THAT LASTS

1028 Chestnut St. —— 1516 Chestnut St.

For Advertising

Space

Apply to

HALLOWELL CO.

SHERIDAN BUILDING

Sansom Street at Ninth

Philadelphia, Pa.

Green Parrot Tea Room

314 South Smedley Street

Between 16th & 17th—Spruce & Pine

LUNCHEONS TEAS DINNERS

Bell Phone, Pennypacker 6620

THE PEASANT SHOP

cordially invites you to visit its New Quarters

119 South 19th Street

NEETER-BAREND CO.

Dealers in

Highgrade String Instruments and Bows

804 Pine Street, Philadelphia, Pa.
Phone Walnut 4627

432-83rd Street, Brooklyn, N. Y.
Phone Shore Rd. 1577

West Philadelphia Committee

(Formed April, 1905)

Officers

MRS. L. HOWARD WEATHERLY, *President,* 3919 Chestnut Street
MRS. WILLIAM S. NEWCOMET, *First Vice-President,* 3501 Baring Street
MRS. LEWIS R. DICK, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
MRS. CHARLES CARVER, *Recording Secretary,* Haverford, Pennsylvania
MRS. HAROLD E. ROBERTS, *Corresponding Secretary,* Overbrook, Pa.
MRS. SAMUEL S. FELS, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Charles P. Blinn
Mrs. Harold Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllys K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Miss Anna Katharine Stimson
Mrs. William A. Sullivan
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

MRS. MATTHEW H. CRYER, *President,* Bryn Mawr, Pennsylvania
MRS. SAMUEL S. BURGIN, *First Vice-President,* Wallingford, Pennsylvania
MRS. J. S. C. HARVEY, *Second Vice-President,* Radnor, Pennsylvania
MRS. HARRY H. BATTLES, *Third Vice-President,* Newtown Square, Pennsylvania
MRS. HENRY VOLKMAR GUMMERE, *Secretary,* Bala, Pennsylvania
MISS BEULAH C. GARRETSON, *Treasurer,* Bala, Pennsylvania

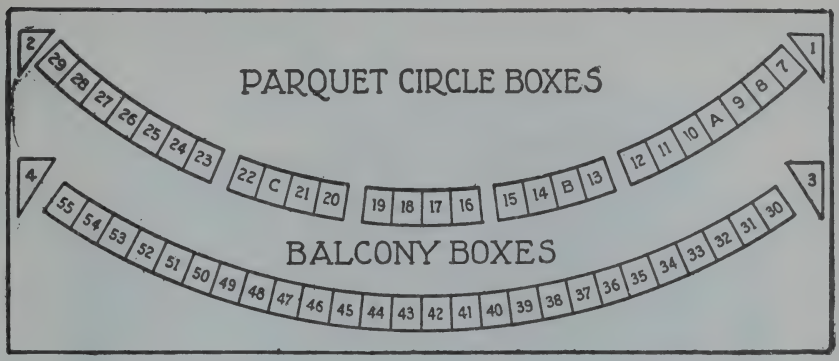
Directors

Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirs

Important Gowns for
Fashionable Festivities

HOUSE *of* WENGER
1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

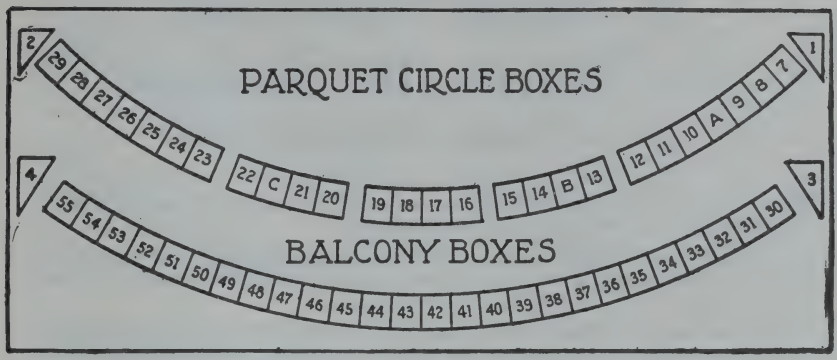
The Settlement Music School

416 Queen Street

Wishes to announce that Miss Helene Diedrichs, of London and Boston, has been engaged as Head of the Piano Department of the School. This engagement brings to Philadelphia an authorative representative of the Tobias Matthay School of London. After completing her studies with Myra Hess and studying eight years with Mr. Matthay himself, Miss Diedrichs appeared as soloist in Europe and this country. Miss Diedrich's Philadelphia recital will be announced at a later date.

John Grolle, Director

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Thos. Raeburn White
19 Mr. Edward W. Bok
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mr. & Mrs. Leander C. Claflin
Mr. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

A Smart Fur Coat to Finish the Season

At Our Regular Moderate Prices

With several months of cold weather yet to come, the smart woman turns to an extra coat of fur to add interest to her wardrobe.

For her, and for the woman who has postponed purchasing a coat this year, the group now remaining offers an excellent opportunity for the selection of a fine coat or wrap.

These coats are not advertised at a reduction because this establishment is opposed to the policy of marking up prices during the busy season so that they can be sold at drastic cuts during the late Winter and early Spring.

Ferber fur prices are always fair. These coats offered are fairly priced.

Jacques Ferber
Furs

1708 WALNUT STREET

Pauline Herman
IMPORTER

WALNUT AT 19TH RITTENHOUSE PLAZA

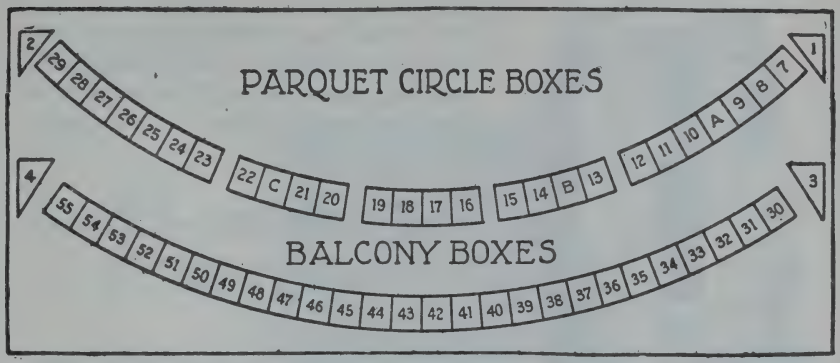
The true spirit of the

NEW MODE

is reflected in our

SUMMER HATS

The List of Box Holders for 1928-1929



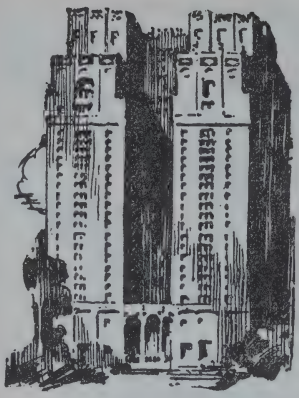
MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory



LIVE in the heart of Philadelphia and still be far away from the noise of traffic—city dust and inconveniences. You can do that very thing in the modern twenty-two story

Rittenhouse-Plaza
APARTMENTS

N. W. Cor. Walnut and 19th Streets

Inspect our beautiful display apartments—with central refrigeration—incinerators—and every last-minute convenience and refinement

Six rooms—3 baths Eight rooms—4 baths

Our representative on premises
MASTBAUM BROTHERS & FLEISHER
1424 S. Penn Square

Mitchell Fletcher Co.
DELICIOUS PARK FARM STRAWBERRY JAM
Special 'til April 30th, $4.50 a Doz., 39c a jar.
PHILADELPHIA—WAYNE—ATLANTIC CITY

SHUT-IN-SHOP
SHUT-IN-CRAFT
Initials Embroidered
Jigsaw Puzzles Cards
35 South 19th Street

Rittenhouse 4985
OTTO KELLER
Own Make Ice Cream
.. Cakes, Pastry and Candy ..
218 South 20th Street
Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE
We Deliver Anywhere
Penn Athletic Club
LOCUST AT EIGHTEENTH ST.
Philadelphia, Pa.
Telegraph Delivery Service
Bell, Pennypacker 1411

CAMPBELL-HICKIE
Negligees *Lingerie*
S. E. Cor. 17th and Walnut Sts.
Philadelphia

Orchestra Personnel—1928-1929

LEOPOLD STOKOWSKI
Conductor

First Violins

MISCHA MISCHAKOFF
Concertmaster
ALFRED LORENZ
LUIGI FERRARA
ALEXANDER J. THIEDE
ALEXANDER ZENKER
HARRY ALEINIKOFF
DAYTON M. HENRY
ISRAEL SIEKIERKA
JACOB SIMKIN
YASHA KAYALOFF
ALEXANDER HILSBERG
GRISHA MONASEVITCH
HENRY SCHMIDT
GEORGE BEIMEL
KALMAN SMIT
JOEL BELOV
ARTHUR B. LIPKIN
MARIUS THOR

Second Violins

DAVID DUBINSKY
IRVING BANCROFT
JOHN W. MOLLOY
A. GORODETZKY
DAVID COHEN
LOUIS FISHZOHN
MATTHEW J. MUELLER
DOMENICO BOVE
J. SAVITT
M. ROTH
EMIL KRESSE
S. DABROWSKI
SCHIMA KAUFMAN
MAX ZALSTEIN
LOUIS GESENSWAY
ANDRE CALLOT
DAVID MADISON
LOUIS GABOWITZ

Violas

SAMUEL LIFSCHEY
SAM ROSEN
HENRY J. MICHAUX
AMEDEE VERGNAUD
DAVID EPSTEIN
GUSTAVE A. LOEBEN
MAURICE KAPLAN
EDWARD MURRAY
PHILIP NEETER
RUDOLPH ENGEL
GORDON KAHN
WM. S. GREENBERG
ALEXANDER GRAY
TIBOR SERLY

Violoncellos

WILLEM VAN DEN BURG
WILLIAM A. SCHMIDT
ISADORE GUSIKOFF
B. GUSIKOFF
MILTON PRINZ
ADRIAN SIEGEL
DANIEL SAIDENBERG
SAM BELENKO
J. STERIN
JOHN GRAY
MORRIS LEWIN
KARL ZEISE

Basses

ANTON TORELLO
A. HASE
FABIEN KOUSSEWITZKY
HEINRICH WIEMANN
VINCENT LAZZARO, JR.
MAX STRASSENBERGER
MATYAS PAULI
LOUIS BOEHSE
MARIO GARAFFONI
S. SIANI

Harps

VINCENT FANELLI, JR.
F. NICOLETTA

Flutes

W. M. KINCAID
JOSEPH LA MONACA
JOHN A. FISCHER
HANS SCHLEGEL

Oboes

MARCEL TABUTEAU
EDWARD RAHO
MARCEL J. DANDOIS
LOUIS DI FULVIO

Clarinets

DANIEL BONADE
LUCIEN CAILLIET
PAUL ALEMANN
JULES J. SERPENTINI
Jules Cocozza
Louis Morris

Bassoons

WALTER GUETTER
JOHN FISNAR
F. DEL NEGRO
HERMAN MUELLER

Horns

ANTON HORNER
JOSEPH HORNER
OTTO HENNEBERG
ALBERT RIESE
CLARENCE MAYER
GEORGE WARDLE
Alfred Zoellner
William Koch

Trumpets

SOL. COHEN
SIGMUND HERING
HAROLD W. REHRIG
RUDOLPH ENGEL

Trombones

GARDELL SIMONS
PAUL P. LOTZ
C. E. GERHARD
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

PHILIP A. DONATELLI
HEINRICH WIEMANN

Tympani

OSCAR SCHWAR
EMIL KRESSE

Battery

BENJAMIN PODEMSKI
JAMES VALERIO

Celesta

GUSTAVE A. LOEBEN

Euphonium

HEINRICH WIEMANN
Chas. A. Norato

Librarian

MARSHALL BETZ

Orchestra Manager

DAVID DUBINSKY

Long after the children are grown . . . it will still give you beautiful music

MANY an inferior piano has an acceptable tone when it is new. But a year or two, or even less, will work disastrous changes. The test of a piano lies not only in its tone, but its ability to hold it.

That is one of the great advantages of the Steinway. Time will not mar the beauty of its tone. Fifty years from now its voice will be just as lovely, just as resonant, as it is today. The Steinway is a profitable long-term investment. It is built to last.

And the Steinway, too, is an investment which lies within the reach of everyone. You need only 10% of the purchase price for the first payment, and the balance will be extended over a period of two years. . . . See one of these instruments, today.

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, *and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.*

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

TWENTY-NINTH PAIR

Friday Afternoon
April 19

Saturday Evening
April 20

Tenth Monday Evening Concert, April 22

1929

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR

BIZET — Excerpts from "L'Arlésienne"

I. Prélude
II. Minuetto
III. Adagietto
IV. Danse Provencale
V. Carillon

FEBVRE-LONGERAY — "Stèle pour le Pecheur de Lune"

DEBUSSY — "La Cathédrale Engloutie"

INTERMISSION

FRANCK — Symphony in D minor

I. Lento; allegro non troppo
II. Allegretto
III. Allegro non troppo

The Steinway is the Official Piano of The Philadelphia Orchestra

HUGHES & MULLER, Tailors, ARE NOW SHOWING THEIR NEW SPRING AND SUMMER COLLECTION OF FINE ENGLISH AND SCOTCH WOOLLENS.

HUGHES & MÜLLER
Established in 1848 at 338 High Street
1527 WALNUT STREET
PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building
S. E. Corner 15th and Chestnut Street
Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited.
Certificates of Deposit Issued. Trusts of All Kind Executed.
Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Excerpts from "L'Arlésienne" ..... **Georges Bizet**

(Born at Paris, October 25, 1838; died at Bougival, France, June 3, 1875.)

Bizet was commissioned to write incidental music for the production of Alphonse Daudet's Provençal drama, *L'Arlésienne,* at the Vaudeville Theatre, Paris. The play and Bizet's music were given there October 1, 1872, but the result was a lamentable fiasco, and the piece was withdrawn after fifteen performances. Bizet then chose various numbers out of the twenty-seven that he had composed for the play, and arranged them as a concert suite. A second suite was put together from the score of *L'Arlésienne* by Guiraud after Bizet's death.

Daudet's play has no heroine—only a hero: a tragic amorist who goes mad of love, and can find no remedy for his ill but a self-sought and violent death.

This desperate swain—Fréderi, a young farmer of Carmague—burns for a maleficent brunette, the Girl of Arles. She is not visible in the play, but she controls its action: for her influence comes between Fréderi and the impeccable Vivette, who loves the tormented farmer; and at last, on a night of festival, he kills himself to the music of peasant merrymaking.

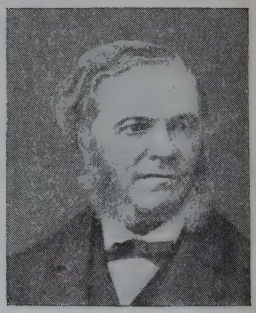
There are other elements in the play: the tender devotion of the aging lovers, Mère Renaud and the Shepherd Balthazar; and the demented young brother of Fréderi, called The Innocent, whose mind becomes increasingly lucid as Fréderi's shudders into madness.

* * *

On the occasion of the hundredth performance of "L'Arlésienne," Alphonse Daudet wrote the following letter to a friend:

Yes, indeed, I shall be there, my dear Porel—we will attend the centenary of a *four célèbre,*—a famous frost. I cannot forget that one evening, fifteen years ago, Georges Bizet and myself, standing in the wings, trembling with anxiety, our faces pallid and drawn with that stupid sense of unrest so prevalent on first nights, witnessed the downfall of this very same *L'Arlésienne,* as it came to an ignominious end on the Vaudeville stage amid public ennui and indifference. "They are not listening," whispered my companion in heartbroken tones. But *now* they come, *now* they listen, because Bizet is dead and has become a classic; because Lamoureux himself has fêted him; perhaps, too, because my name is better known than it was fifteen years ago, and the public, above all else, love security in their pleasure. . . .

DAUDET.



CÉSAR FRANCK

said

"I have just finished something that is very beautiful," when he completed his Symphony in D minor

Leopold STOKOWSKI

might well have made the identical statement when he recorded, here in the Academy of Music, the César Franck Symphony on Orthophonic Victor Records. Have you heard his records of this *"Symphony of the Mystical and Dream World"*?

Stèle pour le Pêcheur de Lune.....A. Febvre-Longeray

The composer of this piece is a young man now living in Paris who is an artist in a double sense of the word, for he is a painter as well as a musician. *Stèle*[1] *pour le Pêcheur de Lune* is a recent work, still in manuscript. It was completed at Paris in March, 1927, and is dedicated to Walther Straram, the open-minded conductor whose Paris concerts of new music have done so much to encourage the younger and more adventurous composers of Europe. The piece had its first performance at a Straram concert last season.

* * *

The score contains no explanation or programatic guide of any sort. The composer has given it the sub-title, "Nocturne Symphonique," and the music has the character of a reflective elegy of sustained expressiveness. It begins (*Lento,* 3-4 time) with a subject for woodwind, delicately reinforced by celesta, piano, horn, muted trombone, and divided lower strings (pianissimo and *con sordini*). The violins enter, *pianissimo mais très espressif,* with a continuation of the deeply-felt melody; and the time is now alternately duple and triple (occasionally 5-4). The instrumentation becomes fuller, there is a crescendo. The interweaving melodic voices become increasingly poignant and clamant, and there is an outburst, *fortissimo,* for the full orchestra, which quickly subsides. There are solos for oboe and flute; the piano recalls a phrase from the earlier pages; there is a fermata.

Now the oboe begins a quieter section (*Très calmement*) accompanied by ascending phrases in the 'cellos and violas. Violins, flutes, and clarinets add their voices to the expressive cantilena, and there is another fortissimo outburst, which is abruptly silenced. The wave-like surges of emotion mount again, and then sink for the last time. Above a timpani roll, ppp, three horns sing an ascending passage under a phrase in contrary motion for the violins. Soft chords of the celesta, piano, woodwind, and strings, with a brief oboe solo, bring an end.

* * *

The piece is scored for flutes, oboes, clarinets, and bassoons in pairs, a sarrusophone (or, for substitute, a contrabassoon); four horns, two trumpets, two trombones, piano, celesta, timpani, triangle, cymbals, tam-tam, and strings.

---

[1] *Stele:* An upright slab or tablet of stone, often elaborately sculptured, either sepulchral or intended for public use. "The *stelai,* narrow, slender slabs of stone, gently tapering towards the top with the name of the deceased upon them, are the most common form of monuments for the dead throughout Greece."

Our 1929 Catalogue . . . . .

of Imported Recordings is now ready for distribution. It contains hundreds of Imported Phonograph Records. The discs are listed under the various composers with a short biographical sketch of each composer giving dates, nationality and other important facts. Over 90 composers are included. Everyone interested in music will, we feel sure, be interested in this catalogue.

A copy will be mailed postpaid upon receipt of 15c (stamps or coins).

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Pequignot

Jewels

908-09-10-11
Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3
Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

"La Cathédrale Engloutie" ["The Engulfed Cathedral"], Claude Debussy

(Born at St. Germain-en-Laye, near Paris, August 22, 1862; died at Paris, March 26, 1918.)

This is a transcription of the well-known piece from Book I of Debussy's two sets of Preludes for the piano. The first book, containing twelve Preludes, was published in 1910. The transcription for orchestra was performed for the first time at these concerts under Mr. Stokowski, February 5, 1926.

We shall step aside at this point and let Alfred Cortot, the admirable pianist and an authority upon the piano music of Debussy, speak of this Prelude.

Monsieur Cortot, in his brochure, *The Piano Music of Claude Debussy,*[2] remarks that in the year 1910, with the publication of the First Book of Preludes for the Piano, "the genius of Debussy asserted itself in a form more inventive, more varied, than it had yet achieved. The romantic conception of the Prelude [he continues] as it was born in the sensitive imagination of Chopin, was the ardent and comprehensive expression of a human sentiment which had no other constraint than the very limit of its torment or its exaltation. Such an expression could have suited Debussy only if it were adapted to the exigencies of a more objective art and a less impulsive sensibility.

"Not that Debussy ignores the penetrating accents of a profound expressiveness. His preludes, *Des pas sur la Neige,* or *Ce qu'a vu le vent d'Ouest,* show this in a sufficiently convincing manner. But he never abandons the exact control of his emotion; and when he intends to provoke ours, it is not by the feverish means of a passionate inspiration.

"He insists, on the contrary, in his last works, on that apparent reserve of feeling which determines not only the personal character of his piano music, but also the special pleasure that it procures us. He solicits gently our receptivity, invites it by the wise choice of subjects to a delicate effort which is almost collaboration, and is satisfied with an impulse whose effect, as he knows, will be intensified by our imaginative coöperation.

"Adapted to this new and expressive mode, the form of the short piano Prelude, with its improvisational character, was bound to offer to Debussy the resources of a form especially favorable to the realization of his tendencies. In fact, none of his piano works has reflected more faithfully than the *Preludes* the freshness and diversity of an art whose magic power seems to grow ever finer."

* * *

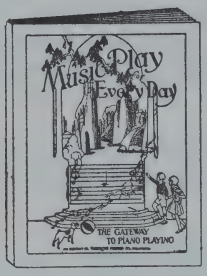
[2] Published in 1922 by J. & W. Chester, Ltd., London, as a reprint from an article contributed to the Special Debussy Number of *La Revue Musicale* for December, 1920.

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere
Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING



The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS
INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET
(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company
OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed.

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

The Prelude which Debussy entitles *La Cathédrale engloutie*, ["The Engulfed Cathedral"], was suggested by the old Breton[3] legend of the sunken city of Ys. According to this legend, the engulfed Cathedral of Ys, which lies slumbering beneath the waves, sometimes on clear mornings when the sea is transparent emerges slowly from the depth of the ocean and of the ages. The bells ring, and the chanting of priests is heard. Then the vision disappears again beneath the indolent, enchanted sea.

Symphony in D minor.....César Franck

(Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890.)

"I shall go on with them as soon as I get better," said César Franck on his deathbed, thinking of the uncompleted versicles of his *Magnificat*—"or else," he added in a lower tone, "perhaps God will let me finish them in his eternity to come."

In another man, the remark might have been the semi-mechanical repetition of a pious formula; but for César Franck the words unquestionably corresponded to a deep and intense conviction of the spirit. Romain Rolland, who knew him well—"well enough to love him," as he says, "and to catch a glimpse of the beauty and serenity of his soul"—has told us how remarkable was the completeness and assurance of Franck's religious faith: a faith which knew no doubts, which was the mainspring of his life. The purity, the otherworldliness, the exalted mysticism of César Franck the man, are reflected in much of his music—in the *Beatitudes,* in the *Redemption,* in portions of the Symphony. Through this music, to the imagination of his pupil, Vincent d'Indy (himself a man of faith and aspiration, a mediæval Christian), stream "troops of angels as purely imagined as Filippo Lippi's or Fra Angelico's."

It is easy for the sympathetic to perceive in this often spiritualized and touching music those luminous angels that brightened the shadows of the organ-loft where the devout and humble Franck mused and played and mused again. One visions him as he sat there for so many years, alone, but not alone, companioned by ineffable presences, absorbed above his keyboard, "singing forth in a low voice," like that old mystic of so different a type, Jonathan Edwards, his "contemplations of the Creator"; for to César Franck all life and all nature discoursed of divine and immortal things.

* * *

Yet Monsieur Rolland thinks that perhaps there was more trouble in the depths of Franck's heart than the valiant serenity of his exterior would lead one to believe, and he warns us particularly in the case of the Symphony to beware of seeking in it only the expression of a transfigured and rapturous exaltation. "I ask those who love this music because they find some of their own sadness

[3] It was upon this familiar legend that Edouard Blau founded his libretto for Lalo's opera, *Le Roi d'Ys.* But Blau's treatment of the ancient legend of the submerged Armorican city of Ys is a very free one.

IT'S LIKE HAVING AN Orchestra Seat FOR THE WHOLE DRAMA OF THE OCEAN

As you sit here awaiting the program, imagine instead of the seat you are occupying, a big comfortable chair at the deck-rail of Chalfonte-Haddon Hall, with people in all their gay colors on the Boardwalk before you.

Imagine instead of the stage before you—the whole turbulence of the ocean . . . the tumbling combers, a flapping gull, the great view rolling miles off into mist and sunlight!

Soon you will come in for a delicious dinner. A little later you will listen to beautiful music . . . and still a little later, *how* you will sleep.

All this drama, these comforts, this delicious food, these pleasures—are yours every time you come to Chalfonte-Haddon-Hall. Let us send you a descriptive folder about these hotels.

There's a new Motoramp garage
to accommodate your car.

▼ ▼ ▼

CHALFONTE-HADDON HALL

ATLANTIC CITY **American Plan**

Leeds and Lippincott Company

reflected there," says M. Rolland, "whether they have not felt the secret tragedies that some of his passages unfold—those phrases that seem to rise in supplication to God and often fall back in sadness and in tears? It is not all light in that soul; but the light that is there does not affect us less because it shines from afar."

* * *

No doubt it is the wide range—the blend of passionate humanity, of exaltation, of spiritual tenderness—that every one feels at the heart of this Symphony of Franck's. It is that which makes its appeal so sure and so constant. The meditations of Franck the mystical rhapsodist, of Franck the troubled dreamer, touch us again and again by their sincerity and their exaltation; and in the loftiest moments of their tonal utterance his expression achieves an unforgettably noble distinction of contour and gesture—as in the concluding nine measures of the first movement, where the ancient device of imitation lifts the music to a magnificent peroration.

His singing-robes, at their best, were woven of cloth of gold, pearl-strewn and gorgeous. How splendid is the texture of his music when it is most radiant, as in certain pages of this Symphony, when César Franck draws himself up to his full imaginative height, faces the morning sun, and realizes that he himself, as Omar so hearteningly remarked, is Heaven and Hell. For here you get the Franck of perfect faith, indomitable in the captaincy of his soul.

* * *

Vincent d'Indy, in his admirable Life of César Franck, describes the circumstances of the first performance of Franck's Symphony. The première was at a Conservatoire concert in Paris, February 17, 1889. (Franck had completed the score in August of the previous year.)

"The performance," writes d'Indy, "was against the wish of most members of the famous orchestra, and was accomplished only through the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of the symphony, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the Committee—what he thought of the work. '*That* a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace, 1889.

"At another door of the concert hall, the composer of *Faust,* escorted by a train of adulators, male and female, fulminated a kind

DE FALLA

The Great Spaniard

Manuel de Falla has been rightly acclaimed "one of the torch-bearers of musical progress in the world". In his

El Amor Brujo (*Love, the Magician*)

he has given incomparable evidence of artistic endowments unique and unprecedented.

This master work of modern composition is now issued in

*Columbia Masterworks**

COLUMBIA MASTERWORKS SET NO. 108

DE FALLA: El Amor Brujo (*Love, the Magician*). Suite for Orchestra. *By Pedro Morales and Symphony Orchestra.* In Six Parts, on Three 12-Inch Records.

Schumann's Fourth Symphony: superbly characteristic production of the great romanticist, is interpreted by Bruno Walter.

COLUMBIA MASTERWORKS SET NO. 106

SCHUMANN: Symphony No. 4, in D Minor, Op. 120. *By Bruno Walter and Mozart Festival Orchestra* (Paris). In Eight Parts, on Four 12-Inch Records.

Smetana's Beautiful Elegy: the Trio in G Minor, Op. 15, is recorded with the utmost in expression and effectiveness by the Malkin Trio.

COLUMBIA MASTERWORKS SET NO. 107

SMETANA: Trio in G Minor, Op. 15, for Violin, Violoncello and Piano. *By Malkin Trio.* In Seven Parts, on Four 12-Inch Records.

Ask for Columbia Masterworks Catalogue and Supplements

H. ROYER SMITH COMPANY
10th & Walnut Streets

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.,
11th and Market Streets

B. B. TODD
1306 Arch Street

C. J. HEPPE & SON
1117-19 Chestnut Street

WILRATH, INC.,
J. R. Wilson, President
212-214 S. 17th Street

"Magic Columbia *Notes"*

COLUMBIA

"NEW PROCESS" *RECORDS*

Reg. U. S. Pat. Off.

Viva-tonal Recording—The Records without Scratch

Reg. U. S. Pat. Off.

of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father' Franck, thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well, just as I thought it would!' "

* * *

Franck was a man of incredible industry. Winter and summer, as M. d'Indy tells us, "he was out of bed at 6 o'clock, and he devoted the first two hours of his morning to composition—work for himself, he used to call it. At 8 o'clock he took a light meal, and set out at once upon a tour of lessons in all the corners of Paris. For to the end of his life this great man was obliged to use the largest part of his time in teaching the piano to a handful of amateurs, or even in conducting 'musical courses' in schools for young girls. Usually he did not return home until the dinner hour, and when he did not devote the evening to his pupils at the organ or in composition, he gave what little time he had to the instrumentation or copying of orchestral scores. Thus it was only in the two hours of morning work 'for himself,' and in a few weeks of vacation that he took each year, that he conceived and wrote masterpieces.

"He was as modest as he was industrious. Never did he seek honors and distinctions. Never, for example, did he entertain the idea of intriguing his way into the Institute, not because he scorned a seat in it like a Puvis de Chavannes or a Degas, but because he thought that he had not achieved enough to deserve it. Yet at that time, as now, the Institute included in its membership a number of musicians far inferior, among whom, to cite only one, was François Bazin, a writer of operettas of the smallest worth." Yet this modesty in Franck did not deny him the self-reliance that is a basic and essential quality in a creative artist, when its foundation is a sound, sane judgment free from vanity. At the beginning of his course, relates M. d'Indy, "when the master used to say to us —his face brightening with his ample smile—"I have worked to good purpose in my holidays; I believe you will be satisfied,' we could confidently expect the approaching disclosure of some masterpiece. Then it was his delight to find an hour or two of freedom in his crowded life, in which he could gather his favorite pupils, Henri Duparc, Ernest Chausson, Camille Benoit, and I who am speaking to you, and to play to them on the piano the composition that he had just finished, singing the vocal parts in tones that were as grotesque as they were fervid. Nor did he even disdain to ask us our opinions of it, and better still to follow them if they seemed to him well founded."

* * *

I. MILLER

INSTITUTION INTERNATIONALE

The Charm of Color!

Whether one chooses this slipper in paisley brocades of rainbow coloring, or in lustrous satins that may be tinted to *exactly* match one's gown, the effect is equally charming!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

MOTORING ABROAD

The enjoyment of your trip to Europe could be greatly increased were you to travel by one of our deluxe motor cars, driven by a highly trained English speaking chauffeur. We shall be pleased to submit itineraries and estimates upon request.

WE REPRESENT

Every transatlantic, transpacific and coastwise steamship company, every cruise management and every company having to do with travel. A Complete Travel Service—Free.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

Unceasing diligence in work, modesty and artistic conscience, were Franck's salient characteristics. "But there was still another trait, rare, indeed, that he possessed in high degree—goodness: calm unshaken goodness. His spirit could conceive no evil. Never did he suspect the paltry jealousies that his talents excited among his colleagues, and by no means among only the least of them. He spent his life with eyes lifted to lofty ideals, without suspecting the scurviness and the meanness that lurk in human nature, and from which, alas! artistic folk are far from free. This aloofness rose in him to such a point that he never perceived the indifference of the public to his music, too bitterly attacked and too highly imagined to be understood by his own contemporaries. The slender applause of his friends scattered through the hall impressed him as unanimous approval. Never did he fail to bow, in the rapture of delight that the hearing of his music had given him, to an assembly that, if it were not hostile, was not the less confused and upset in its musical habits."

In the summer of 1890, in one of his daily walks in the streets of Paris, absorbed doubtless in the pursuit of some musical idea, Franck failed to step out of the way of an omnibus, and the pole struck him in the side. Heedless of pain and disablement, he continued his usual toilsome life. Pleurisy set in after a while, and he was forced to take to his bed; he died a few days afterward.

* * *

In one of Flaubert's letters to Madame X, he complains somewhat petulantly that "the French mind has such a rage for amusement that it is necessary for it always to be seeing things!" Is there something in the French mind, some passion for externalization and objectivity, that, on its musical side, has seemed to disincline it toward the essential inwardness of the symphony—that type of symphony which is an exposition of spiritual history; not the dramatizing, pictorializing symphony of Berlioz? "In France," said Henri Duparc, pupil of César Franck, "we have too great a love for dramatic music. Dramatic music is an . . . inferior species, which does not allow the artist to express himself directly, to reveal freely the beautiful soul."

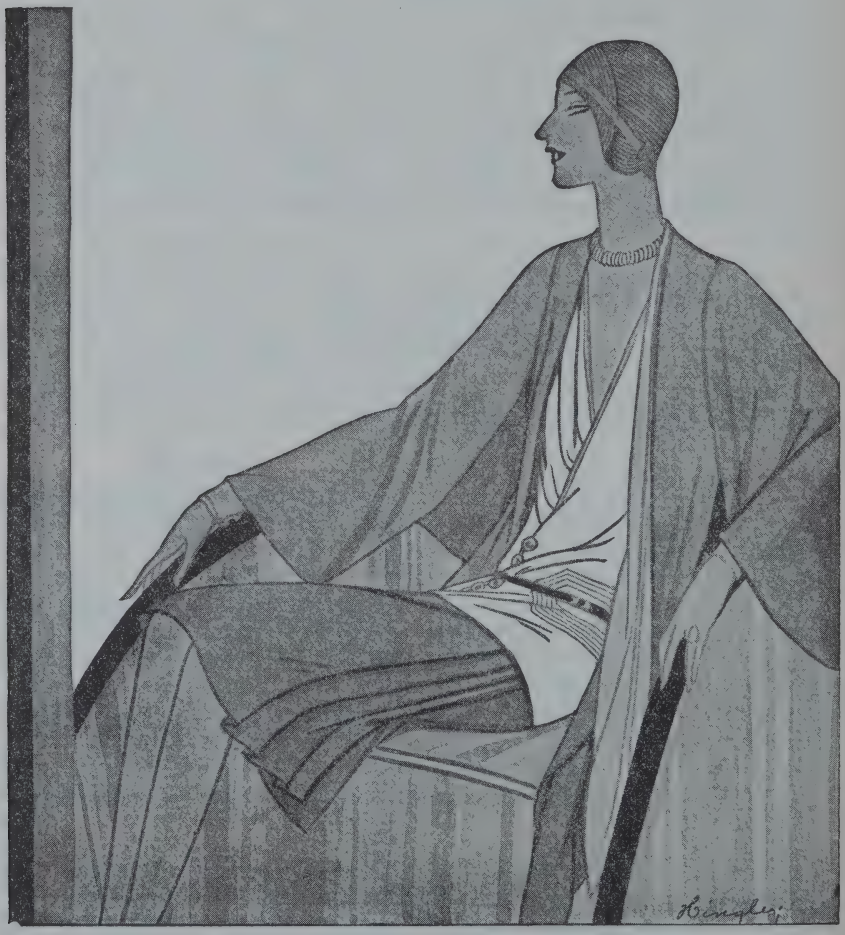
Certainly it is a significant commentary upon the trend of the French musical mind that a symphony which was composed only six years after the aging necromancer of Bayreuth had added the last touches to the score of *Parsifal,* should still remain, a generation later, in unchallenged preëminence as the crown of symphonic art in France; and this symphony was written by a composer born in Liège.

There are, of course, other and variously admirable French symphonies besides the outstanding one that was composed by a Belgian—among those of our time, there are the symphonies of Lalo, Saint-Saëns, Magnard, Chausson, Ropartz, Savard de Wailly,

The Blum Store

fashion corner...chestnut at thirteenth

another 'first fashion...first'



covert cloth ensemble

with cape wing sleeves and dressmaker blouse $115

other distinctive ensembles, $39.75—$300

Labey, d'Indy, Dukas, Roussel, to name but a few. Yet the fact remains that, speaking with rough truth, there is still, for the contemporary concert-world, but one French symphony that is sufficiently compensating to reward inexhaustibly, year after year, the attention of performers and listeners; and that is the D minor Symphony of Franck.

* * *

"Majestic, plastic, perfectly beautiful," are M. Vincent d'Indy's characterizing words for his master's score. But one can think of other symphonies that are majestic and plastic and perfect in beauty. It is less, one fancies, because of the quality of its musical tissue, than because of that which the music conveys to us, that one returns to Franck's symphony again and again without satiety.

All our age, said Mallarmé, is full of the trembling of the veil of the temple. Sometimes, as for César Franck in this Symphony, the veil is withdrawn, and we become suddenly aware that we are listening to one who has received unspeakable intimations—we hear the echo of immortal promises and confirmations. . . . "These are they which came out of great tribulation. . . . They shall hunger no more, neither thirst any more. . . . And they sung as it were a new song before the throne. . . ."

THE PENSION FUND OF THE PHILADELPHIA ORCHESTRA

A considerable amount is added annually to this Fund through the generosity of subscribers who, when unable to use their tickets, turn them in to the management to be sold for this very worthy cause. Such tickets should be sent or mailed, as early as possible, to the Manager, 809 Packard Building, Philadelphia, Pa., in an envelope marked "Pension Fund Tickets." If, because of insufficient time, it is impracticable to send the tickets, the location, section, row and number may be telephoned to the office, RITtenhouse 5470, or on Saturdays, because of the half-holiday, between 7.00 and 7.30 o'clock, on the evening of the concert to the Academy of Music, KINgsley 9202, in which case substitute tickets will be issued and sold.

THE PHILADELPHIA ORCHESTRA ASSOCIATION

Beyond The Routine Of Trust Work

Over and above the unusual degree of financial protection afforded by our $23,000,000 Capital, Surplus and Undivided Profits, there is the equally important work of *personal* protection in which our trust officers are long experienced.

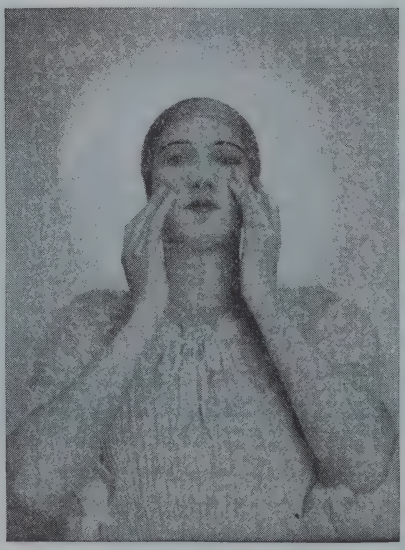
In dealing with many hundreds of beneficiaries, they have shown the same active interest in the educational, moral and physical development of young people that the creators of the trusts would have shown.

We will welcome an inquiry from you regarding our methods of trust protection.

The
Real Estate-Land Title & Trust Company
WORLD'S OLDEST TITLE COMPANY

Main Office:
Broad—Chestnut
—Sansom

Downtown Office:
517 Chestnut
Street



When you use Elizabeth Arden's Preparations according to the methods carefully evolved by Miss Arden herself, the health and clear beauty of your skin are as assured as if you were working under Miss Arden's personal supervision.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for appointment
RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*
673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Friday
April 26
At Two-Thirty

Next Week's Program

Saturday,
April 27
At Eight-Twenty

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, *Conductor*

REQUEST PROGRAM

WAGNER — Overture, "Die Meistersinger"

BEETHOVEN — Symphony No. 5, in C minor

I. Allegro con brio
II. Andante con moto
III. Allegro. Scherzo.
IV. Allegro. Presto.

RIMSKY-KORSAKOW — Symphonic Suite, "Scheherazade"

I. The Sea and the Vessel of Sindbad.
II. The Tale of the Prince Kalender.
III. The Young Prince and the Young Princess.
IV. Feast at Bagdad. The Sea. The Vessel is Wrecked on a Rock on which is mounted a Warrior of Brass. Conclusion.

This program will end approximately at 4.05 P. M. on Friday and at 9.55 P. M. on Saturday.

NOTICE

The doors of the auditorium will be closed at the beginning of the concert and will not be opened for admission to latecomers until the regular intermission, after which the doors will again be closed until the end of the concert.

IMPORTANT NOTICE

Ticket Office for all Philadelphia Orchestra Concerts in Philadelphia at Heppe's, 1119 Chestnut Street. Admission tickets to the unreserved part of the Amphitheatre are sold unreserved at the Academy only, on Friday Afternoons and Saturday Evenings of Concerts, at 50 cents each. The right to increase prices of single tickets for special occasions is reserved. Checks to the order of George T. Haly, 1119 Chestnut Street.

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY	SATURDAY	MONDAY
Afternoons at 2.30	*Evenings at 8.15*	*Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 25 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Feb. 4	OSSIP GABRILOWITSCH
Feb. 1-2	BERNARDINO MOLINARI
Feb. 8-9	ARTUR RODZINSKI
Feb. 15-16-18	ALEXANDER SMALLENS
Feb. 22-23 to March 1-2	EUGENE GOOSSENS
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS *

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Ossip Gabrilowitsch, Pianist

January 18-19
Abram Chasins, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.45, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

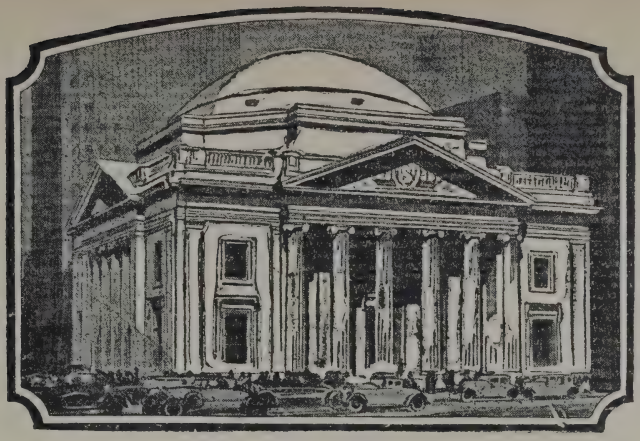
WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

WILMINGTON (The Playhouse)—Thursday Evening, January 3.



Chartered 1836

A Suggestion to Those Who May Have Profited by the Present State of the Market

We cite the following experience as an example of commendable prudence:

A man, whose principal business was trading in securities for a number of years was highly successful. Early in his career he placed a share of his profits with a Trust Company under a Living Trust, naming his wife beneficiary. From time to time he added to this fund from subsequent profits.

In the depression of the market following the War, his fortune was wiped out, *with the exception of this trust fund.*

Today, this man and his wife are living comfortably on the income from this Living Trust, which after their death will be continued for their children.

* * *

Many foresighted business men use the Living Trust as a means of assuring protection to their families against possible financial reverses.

Further information on the uses and advantages of the Living Trust will be sent on request

GIRARD TRUST COMPANY

BROAD AND CHESTNUT STREETS · · PHILADELPHIA

J. E. CALDWELL & CO.

CHESTNUT STREET AT JUNIPER

Selecting Pearls
For Each
Caldwell Necklace

Involves expert, critical examination of hundreds of specimens to secure the quality, the uniform color, the accurate graduation required to meet the standard of the house.

JEWELRY · SILVERWARE · WATCHES · STATIONERY

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Concerts of
APRIL 26-27

The Philadelphia Conservatory of Music

216 SOUTH 20th STREET

MRS. D. HENDRIK EZERMAN, Managing Director

Faculty Concert

Tuesday, May 7th, 1929—8.15 P. M.
at the Musical Art Club, 1821 Ranstead Street

PROGRAM: Brahms—Strauss

Zwei Gesänge ..... *Johannes Brahms*

(*for Contralto; Viola and Piano*)

Gestillte Sehnsucht — Geistliches Wiegenlied

RUTH MONTAGUE — GUSTAVE LOEBEN — ARTHUR REGINALD

Capriccio, C sharp minor, Op. 76, No. 5
Intermezzo, B flat minor, Op. 117, No. 2
Capriccio, B minor, Op. 76, No. 2
Rhapsody, E flat major, Op. 119, No. 4
..... *Johannes Brahms*

ARTHUR REGINALD

Songs ..... *Richard Strauss*

Mit deinen blauen Augen — Sie wissen's nicht — Cäcilie

RUTH MONTAGUE

Burlesque ..... *Richard Strauss*

ARTHUR REGINALD

PAUL NORDOFF, *second piano*

A limited number of cards of admission may be obtained at the office of the Conservatory. Write or phone the Secretary, Locust 1877.

STEINWAY PIANO USED

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.
BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686
HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
206 So. Camac Street
Lamp Shades
Old Prints *Waste Baskets*
SPECIAL ORDER SERVICE

---and books?
emma feldman
book & art shop
1232 locust street

Employers Favor College Graduates

The trend in modern business is to employ college graduates. They are better fitted for paying positions than men who had only a high school education. Parents cannot make any other investment for their sons that will bring such rich returns. We have three plans for assuring, without burden to you, that your infant son shall have a college education. *Send for booklet, "College Education Made Sure."*

THE PENN MUTUAL LIFE INSURANCE COMPANY
Independence Square Founded 1847 Philadelphia, Pa.

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

JEWELS OF DISTINCTION

Part of the pleasure in selecting a Jewel and its after-possession is the complete knowledge of the experience and probity of the Jeweler.

The reputation of this Establishment for quality extends back almost one hundred years — five generations.

THE ENGAGEMENT RING

Containing a Polished Girdle Diamond is perfection.

59 years of success in training musicians

Zeckwer-Hahn Philadelphia Musical Academy

FREDERICK HAHN, President-Director

announces the following events which will take place at 1617 Spruce Street

THE PUBLIC IS CORDIALLY INVITED

Apr. 27—Pupils' Concert, 2.30 P. M.
Apr. 29—Lucile Lawrence, Harp Recital, 8.30 P.M.
May 1—Gordon MacGannon, Piano Recital, 8 P.M.
May 2—Eleanor Miller, Piano Recital, 8.15 P. M.
May 6—Louis Pearlman, Violin Recital, 8.15 P.M.
May 8—Adam Hamme, Piano Recital, 8.15 P. M.
May 9—Sara Frances Ludlow, Violin Recital, 8.15 P. M.
May 11—Adelaide Saunders, Violin Recital, 8.15 P. M.
May 14—Piano Recital, Pupil of Leo Ornstein, 8.15 P. M.
May 15—Violin Gold Medal Contest, 8 P. M.
May 18—Elmer Jorgensen, Violin Recital, 8.15 P.M.
May 20—Faculty Recital, 8.15 P. M.
May 21—Ruth Oehler, Piano Recital, 8.15 P. M.
May 22—Piano Recital, Pupil of Leo Ornstein, 8.15 P. M.
May 23—Alice Andrassy, Violin Recital, 8.15 P. M.
May 25—Raymond Brown's Pupils' Recital, 8 P. M.
May 27—Junior Pupils' Recital, 8 P. M.
May 28—Piano Recital, Pupil of Leo Ornstein, 8.15 P. M.
May 29—West Philadelphia Branch Recital, 8 P. M.
June 1—Muriel Falkingham's Pupils' Recital, 2.30 P. M.
June 5—West Philadelphia Branch Recital, 8 P. M.
June 8—Tioga Branch Recital, 8 P. M.
June 15—Bessie Sherman Davis's Pupils' Recital, 2.30 P. M.
June 19—Witherspoon Hall, 60th Anniversary Commencement Exercises.

Special Summer Term—**June 24th to July 27th, five weeks**

The Philadelphia Chamber String Simfonietta Association

FABIEN SEVITZKY
Founder and Conductor

Dr. Leopold Stokowski
Honorary Member

Announces Series of Three Concerts and Children's Concert

in

BALLROOM OF THE BELLEVUE-STRATFORD

for Season 1929-1930

Concerts Wednesday Evenings at 8.30
November 20, 1929 January 8, 1930
March 26, 1930

Children's Concert, Saturday, April 26, 1930, at 11.00 A. M

.....

Mr. George T. Haly,
Heppe's, 1119 Chestnut St.

Please send me..... Season Tickets at $5.00 for the series of three concerts to be given by the Philadelphia Chamber String Simfonietta, in the Ball Room of the Bellevue-Stratford, Wednesday evenings, November 20, 1929 January 8th and March 26th, 1930.

Name .....

Address .....

Checks to the order of George T. Haly

NAN DUSKIN'S OWN STORE

a cozy, cordial, restful shop selling an inclusive selection of coats and dresses at fair, very fair prices

126 So Eighteenth St
COR SANSOM

Green Parrot Tea Room
314 South Smedley Street
Between 16th & 17th—Spruce & Pine
LUNCHEONS TEAS DINNERS
Bell Phone, Pennypacker 6620

THE PEASANT SHOP
cordially invites you to visit
its New Quarters
119 South 19th Street

SAUTTER'S
1227 Chestnut Street
Luncheon from 12 to 3
Table Dinner from 5 to 8

1417 LOCUST STREET
Sandwiches and Light Luncheon
served from 12 to 3

Orders filled for Special Entertainments at
1417 LOCUST STREET

Beware *of* Face Fatigue

MODERN life is exacting its toll of your beauty. With appalling suddenness come scowl lines . . . crow's-feet . . sagging contours . . double chin . .

Science alone can prevent this tragedy to your face, the sane science of Helena Rubinstein. Visit her Salons and learn first-hand the "secret" of long-lasting youthfulness and beauty.

Learn, in detail, how to give yourself correct home treatments . . learn the subtle art of make-up. And, if you are in earnest about your beauty have at least one Helena Rubinstein treatment. It will prove a revelation to you!

For appointment telephone Pennypacker 2028

Helena Rubinstein
PARIS LONDON
254 S. 16th St., Philadelphia

For the harmonious perfection of your Beauty's emsemble, come to the Salons de Beauté Valaze. A complete beauty service for the scientific care of the skin, hair and hands.

The Settlement Music School, 416 Queen Street, wishes to announce a Piano Recital by Miksa Merson, Eminent Hungarian Pianist, in the Auditorium of the School on Sunday Evening, April 28th, at 8.30 o'clock. The public is cordially invited. Tickets may be obtained upon application to the Secretary of the School.

* * *

PROGRAM

1. Prelude Choral and Fugue ..... *Cesar Franck*

2. Nocturne
3. Valse
4. Two Etudes
5. Polonaise

..... *Chopin*

6. Intermezzo ..... *Brahms*
7. Moment Musical ..... *Schubert-Godowsky*
8. Erlking ..... *Schubert-Liszt*
9. Folk Song
   Evening in the Country
   ..... *Bela-Bartok*
10. Flower Waltz ..... *Tschaikowsky-Grainger*

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

Head of Vocal Department
PASQUALE AMATO

Head of Violin Department
ISRAEL SIEKIERKA

VIOLIN • HARMONY • COUNTERPOINT • COMPOSITION

WM. F. HAPPICH

1520 Chestnut Street

ALFRED SEYDEN — *Violinist*

Studio: 508 Presser Building

Teaching days in Philadelphia
Thursday, Friday, Saturday

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

---

PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman, *Managing Director*

216 SOUTH 20th STREET

Locust 1877

G. RUSSELL STRAUSS

TEACHER of SINGING

BARYTONE

1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART

BEN STAD, Director

44th at Chestnut Street
EVERGREEN 3959

THE STERNBERG SCHOOL OF MUSIC

Constantin von Sternberg, *Founder*

Rittenhouse 3634 — *Thirty-ninth Season* — 30 South 21st Street

---

Rittenhouse School of Music

265 South Nineteenth Street
Hermione Montanye, Director

SUTOR SCHOOL of Music

Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Both Studios are equipped with a Visuola.

WINIFRED ATKINSON

PIANIST

1716 Chestnut St. — Locust 4980

Faculty: The Philadelphia Conservatory

La Bottega Mediterranea

334 Allen's Lane, Mount Airy
One block west of Allen's Lane Station

European and North African hand-tooled leather, pottery, brass, linens, jewelry, antique furniture.

ELSA and DOROTHY McCAUSLAN

Bell Phone, Spruce 6405

MISS PINAUD

Specialists in Electrolysis

Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only

712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

Candle Cottage Antiques

A. I. R. MacCain

338 ALLEN LANE

Mt. Airy — Philadelphia

Our 1929 Catalogue . . . . .

of Imported Recordings is now ready for distribution. It contains hundreds of Imported Phonograph Records. The discs are listed under the various composers with a short biographical sketch of each composer giving dates, nationality and other important facts. Over 90 composers are included. Everyone interested in music will, we feel sure, be interested in this catalogue.

A copy will be mailed postpaid upon receipt of 15c (stamps or coins).

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Pequignot

Jewels

908-09-10-11
Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

For Advertising

Space

Apply to

HALLOWELL CO.

SHERIDAN BUILDING

Sansom Street at Ninth

Philadelphia, Pa.

IT'S LIKE HAVING AN Orchestra Seat FOR THE WHOLE DRAMA OF THE OCEAN

As you sit here awaiting the program, imagine instead of the seat you are occupying, a big comfortable chair at the deck-rail of Chalfonte-Haddon Hall, with people in all their gay colors on the Boardwalk before you.

Imagine instead of the stage before you—the whole turbulence of the ocean . . . the tumbling combers, a flapping gull, the great view rolling miles off into mist and sunlight!

Soon you will come in for a delicious dinner. A little later you will listen to beautiful music . . . and still a little later, *how* you will sleep.

All this drama, these comforts, this delicious food, these pleasures—are yours every time you come to Chalfonte-Haddon-Hall. Let us send you a descriptive folder about these hotels.

There's a new Motoramp garage
to accommodate your car.

▼ ▼ ▼

CHALFONTE-HADDON HALL

ATLANTIC CITY **American Plan**

Leeds and Lippincott Company

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS
PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Thirtieth Pair of Concerts

with Analytical Notes by
LAWRENCE GILMAN

FRIDAY AFTERNOON
APRIL 26, at 2.30

SATURDAY EVENING
APRIL 27, at 8.20

1928-1929

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company

OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed.

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1931	*Term Expires 1929*	*Term Expires 1930*
Mrs. William W. Arnett	Robert K. Cassatt	Samuel R. Rosenbaum
William Philip Barba	Samuel S. Fels	Miss Anne Thomson
Edward W. Bok	Charles D. Hart	Alexander Van Rensselaer
John F. Braun	H. McKean Ingersoll	Mrs. L. Howard Weatherly
James Crosby Brown	John H. Ingham	Joseph E. Widener
Cyrus H. K. Curtis	C. Hartman Kuhn	Miss Frances A. Wister
Evan Randolph	Effingham B. Morris	Charlton Yarnall
William Jay Turner	Owen J. Roberts	Mrs. Harold E. Yarnall

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Solicitor
WILLIAM CURTIS BOK

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

I. MILLER

INSTITUTION INTERNATIONALE

The Charm of Color!

Whether one chooses this slipper in paisley brocades of rainbow coloring, or in lustrous satins that may be tinted to *exactly* match one's gown, the effect is equally charming!

Beautiful Shoes

1225 CHESTNUT STREET

L

Every Need

Medicinal and Toilet —can be promptly satisfied at

LLEWELLYN'S

Philadelphia's Standard Drug Store

1518 CHESTNUT STREET

Open every day—8 A. M. to Midnight

Bell Phone, Rittenhouse 3646

MOTORING ABROAD

The enjoyment of your trip to Europe could be greatly increased were you to travel by one of our deluxe motor cars, driven by a highly trained English speaking chauffeur. We shall be pleased to submit itineraries and estimates upon request.

WE REPRESENT

Every transatlantic, transpacific and coastwise steamship company, every cruise management and every company having to do with travel. A Complete Travel Service—Free.

Bartlett Tours Company

EDWARD C. DIXON, *President*

1415 Locust Street Philadelphia

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President*, 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President*, 811 Packard Building
Mrs. Charles W. Henry, *Vice-President*, Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary*, Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary*, 2116 Pine Street
Mrs. George Henderson, *Treasurer*, 2013 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John A. Brown, Jr.
Mrs. John Cadwalader
Mrs. Cyrus H. K. Curtis
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia T. Morris
Mrs. Arthur E. Newbold
Miss Caroline Sinkler
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. Grahame Wood

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President*, Elkins Park, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President*, 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President*, School Lane, Germantown
Miss Rossmassler, *Recording Secretary*, Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.*, 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer*, Mill Creek Road, Ardmore

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

1222-24 Walnut Street

Stecker

107-115 South 13th Street

First to "Chart" the Capes of Fashion!

Chiffon Gowns with Lace Capes

The smartest thing you can wear for bridge and "dining out"—sheerest of airy French Chiffon frocks floating capes of Alencon or Renaissance lace.

Toast : Green
Blue de lyons
Cellini Red
Sizes 14 to 44

$39.50 to $95

Sketched right, Augustabernard model, reproduction, $65 Sketched left, Jean Patou's dinner gown, reproduction, $95

▼

Gown Salons, Both Stores

Jean Patou Reproduction $95.00

Augustabernard Reproduction $65.00

West Philadelphia Committee

(Formed April, 1905)

Officers

Mrs. L. Howard Weatherly, *President*, 3919 Chestnut Street
Mrs. William S. Newcomet, *First Vice-President*, 3501 Baring Street
Mrs. Lewis R. Dick, *Second Vice-President*, 6407 Overbrook Avenue, Overbrook
Mrs. Charles Carver, *Recording Secretary*, Haverford, Pennsylvania
Mrs. Harold E. Roberts, *Corresponding Secretary*, Overbrook, Pa.
Mrs. Samuel S. Fels, *Treasurer*, N. E. Cor. Thirty-ninth and Walnut Streets

Directors

Mrs. Benj. B. Baseler
Mrs. Charles P. Blinn
Mrs. Harold Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllys K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Miss Anna Katharine Stimson
Mrs. William A. Sullivan
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

Mrs. Matthew H. Cryer, *President*, Bryn Mawr, Pennsylvania
Mrs. Samuel S. Burgin, *First Vice-President*, Wallingford, Pennsylvania
Mrs. J. S. C. Harvey, *Second Vice-President*, Radnor, Pennsylvania
Mrs. Harry H. Battles, *Third Vice-President*, Newtown Square, Pennsylvania
Mrs. Henry Volkmar Gummere, *Secretary*, Bala, Pennsylvania
Miss Beulah C. Garretson, *Treasurer*, Bala, Pennsylvania

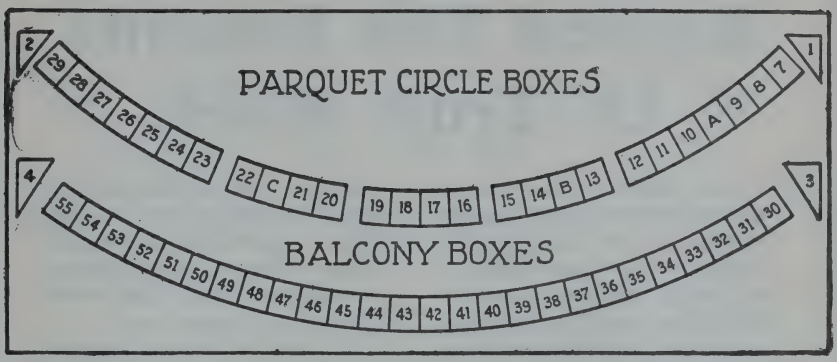
Directors

Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirs

Important Gowns for
Fashionable Festivities

HOUSE *of* WENGER
1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

Beyond The Routine Of Trust Work

Over and above the unusual degree of financial protection afforded by our $23,000,000 Capital, Surplus and Undivided Profits, there is the equally important work of *personal* protection in which our trust officers are long experienced.

In dealing with many hundreds of beneficiaries, they have shown the same active interest in the educational, moral and physical development of young people that the creators of the trusts would have shown.

We will welcome an inquiry from you regarding our methods of trust protection.

The Real Estate-Land Title & Trust Company

WORLD'S OLDEST TITLE COMPANY

Main Office: Broad—Chestnut —Sansom

Downtown Office: 517 Chestnut Street

Elizabeth Arden understands the exquisite care of the skin, and knows that faces do not just stay in shape, but must be held in shape by good strong muscles and firm healthy tissues.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for an appointment

RITTENHOUSE 4587

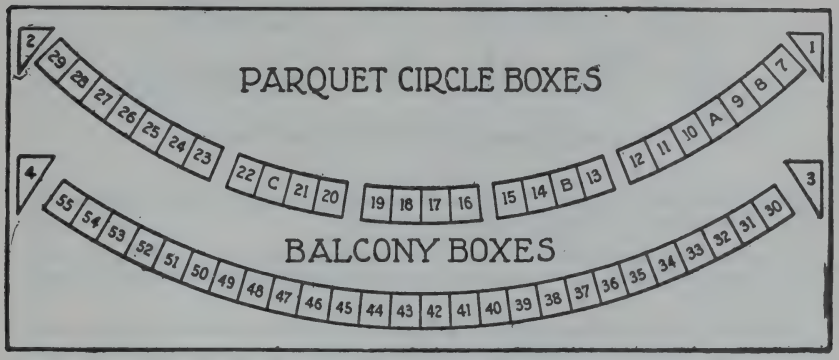
ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*

673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Thos. Raeburn White
19 Mr. Edward W. Bok
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mr. & Mrs. Leander C. Claflin
Mr. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. G. R. Rebmann
Mrs. G. R. Rebmann, Jr.
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

A Smart Fur Coat to Finish the Season

At Our Regular Moderate Prices

With several months of cold weather yet to come, the smart woman turns to an extra coat of fur to add interest to her wardrobe.

For her, and for the woman who has postponed purchasing a coat this year, the group now remaining offers an excellent opportunity for the selection of a fine coat or wrap.

These coats are not advertised at a reduction because this establishment is opposed to the policy of marking up prices during the busy season so that they can be sold at drastic cuts during the late Winter and early Spring.

Ferber fur prices are always fair. These coats offered are fairly priced.

Jacques Ferber
Furs

1708 WALNUT STREET

Pauline Herman
IMPORTER

WALNUT AT 19TH RITTENHOUSE PLAZA

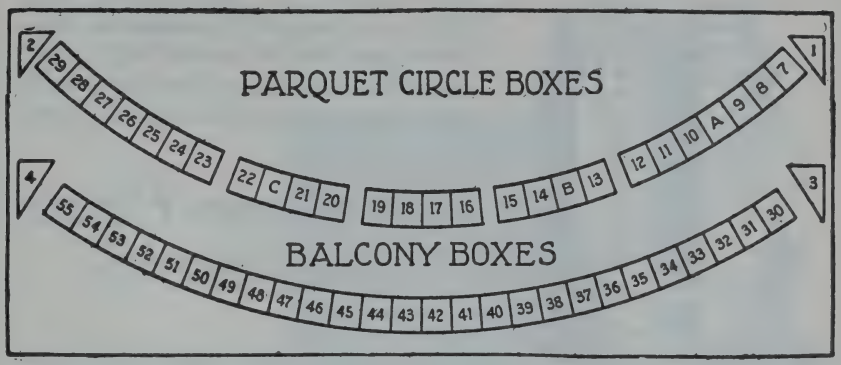
The true spirit of the

NEW MODE

is reflected in our

SUMMER HATS

The List of Box Holders for 1928-1929



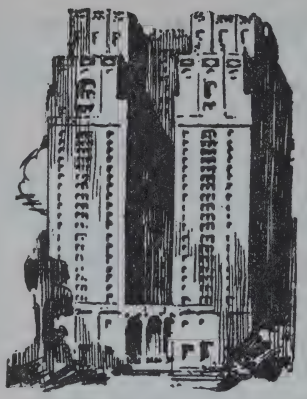
MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. Robert MacDonald, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Mooney
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
Mrs. Cecil B. Annett
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory



LIVE in the heart of Philadelphia and still be far away from the noise of traffic—city dust and inconveniences. You can do that very thing in the modern twenty-two story

Rittenhouse-Plaza
APARTMENTS

N. W. Cor. Walnut and 19th Streets

Inspect our beautiful display apartments—with central refrigeration—incinerators—and every last-minute convenience and refinement

Six rooms—3 baths Eight rooms—4 baths

Our representative on premises
MASTBAUM BROTHERS & FLEISHER
1424 S. Penn Square

Mitchell Fletcher Co.
DELICIOUS PARK FARM STRAWBERRY JAM
Special 'til April 30th, $4.50 a Doz., 39c a jar.
PHILADELPHIA—WAYNE—ATLANTIC CITY

SHUT-IN-SHOP
SHUT-IN-CRAFT
Initials Embroidered
Jigsaw Puzzles Cards
35 South 19th Street

Rittenhouse 4985
OTTO KELLER
Own Make Ice Cream
. . Cakes, Pastry and Candy . .
218 South 20th Street
Wedding and Birthday Cakes

MOWBRAY FLOWER SHOPPE
We Deliver Anywhere
Penn Athletic Club
LOCUST AT EIGHTEENTH ST.
Philadelphia, Pa.
Telegraph Delivery Service
Bell, Pennypacker 1411

CAMPBELL-HICKIE
Negligees Lingerie
S. E. Cor. 17th and Walnut Sts.
Philadelphia

Orchestra Personnel—1928-1929

LEOPOLD STOKOWSKI
Conductor

First Violins

MISCHA MISCHAKOFF
Concertmaster
ALFRED LORENZ
LUIGI FERRARA
ALEXANDER J. THIEDE
ALEXANDER ZENKER
HARRY ALEINIKOFF
DAYTON M. HENRY
ISRAEL SIEKIERKA
JACOB SIMKIN
YASHA KAYALOFF
ALEXANDER HILSBERG
GRISHA MONASEVITCH
HENRY SCHMIDT
GEORGE BEIMEL
KALMAN SMIT
JOEL BELOV
ARTHUR B. LIPKIN
MARIUS THOR

Second Violins

DAVID DUBINSKY
IRVING BANCROFT
JOHN W. MOLLOY
A. GORODETZKY
DAVID COHEN
LOUIS FISHZOHN
MATTHEW J. MUELLER
DOMENICO BOVE
J. SAVITT
M. ROTH
EMIL KRESSE
S. DABROWSKI
SCHIMA KAUFMAN
MAX ZALSTEIN
LOUIS GESENSWAY
ANDRE CALLOT
DAVID MADISON
LOUIS GABOWITZ

Violas

SAMUEL LIFSCHEY
SAM ROSEN
HENRY J. MICHAUX
AMEDEE VERGNAUD
DAVID EPSTEIN
GUSTAVE A. LOEBEN
MAURICE KAPLAN
EDWARD MURRAY
PHILIP NEETER
RUDOLPH ENGEL
GORDON KAHN
WM. S. GREENBERG
ALEXANDER GRAY
TIBOR SERLY

Violoncellos

WILLEM VAN DEN BURG
WILLIAM A. SCHMIDT
ISADORE GUSIKOFF
B. GUSIKOFF
MILTON PRINZ
ADRIAN SIEGEL
DANIEL SAIDENBERG
SAM BELENKO
J. STERIN
JOHN GRAY
MORRIS LEWIN
KARL ZEISE

Basses

ANTON TORELLO
A. HASE
FABIEN KOUSSEWITZKY
HEINRICH WIEMANN
VINCENT LAZZARO, JR.
MAX STRASSENBERGER
MATYAS PAULI
LOUIS BOEHSE
MARIO GARAFFONI
S. SIANI

Harps

VINCENT FANELLI, JR.
F. NICOLETTA

Flutes

W. M. KINCAID
JOSEPH LA MONACA
JOHN A. FISCHER
HANS SCHLEGEL

Oboes

MARCEL TABUTEAU
EDWARD RAHO
MARCEL J. DANDOIS
LOUIS DI FULVIO

Clarinets

DANIEL BONADE
LUCIEN CAILLIET
PAUL ALEMANN
JULES J. SERPENTINI
Jules Cocozza
Louis Morris

Bassoons

WALTER GUETTER
JOHN FISNAR
F. DEL NEGRO
HERMAN MUELLER

Horns

ANTON HORNER
JOSEPH HORNER
OTTO HENNEBERG
ALBERT RIESE
CLARENCE MAYER
GEORGE WARDLE
Alfred Zoellner
William Koch

Trumpets

SOL. COHEN
SIGMUND HERING
HAROLD W. REHRIG
RUDOLPH ENGEL

Trombones

GARDELL SIMONS
PAUL P. LOTZ
C. E. GERHARD
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

PHILIP A. DONATELLI
HEINRICH WIEMANN

Tympani

OSCAR SCHWAR
EMIL KRESSE

Battery

BENJAMIN PODEMSKI
JAMES VALERIO

Celesta

GUSTAVE A. LOEBEN

Euphonium

HEINRICH WIEMANN
Chas. A. Norato

Librarian

MARSHALL BETZ

Orchestra Manager

DAVID DUBINSKY

Long after the children are grown . . . it will still give you beautiful music

MANY an inferior piano has an acceptable tone when it is new. But a year or two, or even less, will work disastrous changes. The test of a piano lies not only in its tone, but its ability to hold it.

That is one of the great advantages of the Steinway. Time will not mar the beauty of its tone. Fifty years from now its voice will be just as lovely, just as resonant, as it is today. The Steinway is a profitable long-term investment. It is built to last.

And the Steinway, too, is an investment which lies within the reach of everyone. You need only 10% of the purchase price for the first payment, and the balance will be extended over a period of two years. . . . See one of these instruments, today.

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, *and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.*

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

THIRTIETH PAIR

Friday Afternoon
April 26

Saturday Evening
April 27

1929

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR

REQUEST PROGRAM

WAGNER — Overture, "Die Meistersinger"

BEETHOVEN — Symphony No. 5, in C minor

I. Allegro con brio
II. Andante con moto
III. Allegro. Scherzo.
IV. Allegro. Presto.

INTERMISSION

RIMSKY-KORSAKOW — Symphonic Suite, "Scheherazade"

I. The Sea and the Vessel of Sindbad.
II. The Tale of the Prince Kalender.
III. The Young Prince and the Young Princess.
IV. Feast at Bagdad. The Sea. The Vessel is Wrecked on a Rock on which is mounted a Warrior of Brass. Conclusion.

The Steinway is the Official Piano of The Philadelphia Orchestra

The three generations of Hughes & Muller success have been built upon solid foundations—the finest of materials, the best of workmanship and exclusive style—united by the Hughes & Muller service. It is possible for us, therefore, to assure our patrons that they will be better dressed than the majority.

New Spring and Summer materials, the finest of their class, have arrived from England and Scotland.

HUGHES & MÜLLER
Established in 1848 at 338 High Street
1527 WALNUT STREET
PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building
S. E. Corner 15th and Chestnut Street
Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited.
Certificates of Deposit Issued. Trusts of All Kind Executed.
Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Prelude to "Die Meistersinger" ..... **Richard Wagner**

(Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883.)

In February, 1862, Wagner settled at Biebrich, in "a couple of nice rooms, magnificently situated on the brink of the Rhine." On March 12, he wrote Mathilde Wesendonck that he hoped to start work on the following day:

> I am thoroughly settled here now, have two chambers hired for a year, the pianoforte, bookcase, renowned divan, the three Roman engravings and the old Nibelungen print. . . . The site is extraordinarily lovely. . . . A beautiful, quite spacious garden; the birds in the duke's park keep up a contest of song with those on the island opposite; the nightingales are numberless, they say, and positively deafening in their season. So here will I await my Mastersinger destiny.

* * *

> The fair season of the year [he tells us in his autobiography] was now approaching, and I was once more seized with a desire for work. As from the balcony of my flat, in a sunset of great splendor, I gazed upon the magnificent spectacle of "Golden" Mayence, with the majestic Rhine pouring along its outskirts in a glory of light, the Prelude to my "Meistersinger" again suddenly made its presence closely and distinctly felt in my soul. Once before had I seen it rise before me out of a lake of sorrow, like some distant mirage. I wrote down the Prelude exactly as it appears today in the score, containing the clear outlines of the leading themes of the whole drama. I proceeded at once to continue the composition, intending to allow the remaining scenes to follow in due succession.

Later in the same year (May 22), Wagner wrote to Mathilde: "It has become clear to me that this work (the music of the opera as a whole) will be my most consummate masterpiece." It was not the first time he had thought that about a work upon which he was engaged. Perhaps in this case he was right. It is hard to differ with him as you listen to the wondrous score, with its Shakespearean abundance, its Shakespearean blend of humor and loveliness, the warmth and depth of its humanity, the sweet mellowness of its spirit, its incredible recapturing of the hue and fragrance of a vanished day, its perfect veracity and transcendent art.

* * *

What makes *Die Meistersinger* so vital and wonderful a thing, one fancies, is the completeness with which it illustrates the ability of first-rate creative minds to give a universal implication and significance to the localized and the particular. The miracle that Wagner achieves in *Die Meistersinger* is at the opposite pole from that contrary miracle which he achieves in *Tristan,* for example.

In *Tristan* he works inward from the generalized to the particular: he takes the vast and immemorial patterns of desire and grief, sorrow and despair and ecstasy, and makes them personal and intimate to ourselves, so that this elemental and timeless world of love and death becomes for us the familiar meeting place of little lives. Viewing his *Tristan,* Wagner might have said, with Maturin, "emotions are my events"; and he has made them our events.

• • • The results of the request program ballot proved one thing

. . . namely . . . if you want the classic music of your own choice it's bound to be on Victor Records. Here is the proof—

THE WINNING PROGRAM

WAGNER . . . Overture to Die Meistersinger
Recorded by Karl Muck and Berlin State Opera Orchestra

BEETHOVEN . . . Symphony No. 5 in C Minor
Recorded by Sir Landon Ronald and Royal Albert Hall Orchestra

RIMSKY-KORSAKOW
Symphonic Suite, Scheherazade
Recorded by Leopold Stokowski and the Philadelphia Orchestra

SECOND CHOICE PROGRAM

BEETHOVEN . . . . . Overture, Leonore No. 3
By Hertz and San Francisco Orchestra

CÉSAR FRANCK . . . . . Symphony in D Minor
By Stokowski and Philadelphia Orchestra

WAGNER . . . . Tristan & Isolde, Prelude & Liebestod
By Hertz and San Francisco Orchestra

THIRD CHOICE PROGRAM

WAGNER . . . . . Overture to Tannhäuser
By Coates and Symphony Orchestra

BRAHMS . . . . . Symphony No. 1 in C Minor
By Stokowski and Philadelphia Orchestra

TSCHAIKOWSKY . . . . . 1812 Overture
By Goossens and Royal Opera Orchestra

FOURTH CHOICE PROGRAM

WAGNER . . . . . Prelude to Lohengrin

DVOŘÁK . . . . . New World Symphony

TSCHAIKOWSKY . . . . Romeo and Juliet, Overture
This entire program recorded by Leopold Stokowski and the Philadelphia Orchestra

FIFTH CHOICE PROGRAM

WAGNER . . . . . Overture to Rienzi
By Stokowski and Philadelphia Orchestra

TSCHAIKOWSKY . . . . Symphony No. 5 in E Minor
By Stock and Chicago Symphony Orchestra

STRAUSS . . . . . Tod und Verklärung
By Coates and London Symphony Orchestra (to be released)

Even if your own selections were not fortunate enough to win, you may hear them superbly played on these Victor Records . . . in season and out of season. *See how many of these request program selections have been recorded by Leopold Stokowski and your own orchestra!*

In *Die Meistersinger,* he shows us that opposite miracle of transcendent art; he shows us how, at the releasing touch of an imagination universal in sympathy and scope, the particular becomes the generalized; the parish becomes the world.

"My real self," he wrote Mathilde Wesendonck from Paris as he worked upon the score, "is roaming the streets of Nuremberg and mixing with somewhat blunt, square-cornered folk." . . . "I think I can count," he says elsewhere of *Die Meistersinger,* "upon having struck the most characteristic chord of German life." In sixteenth-century Nuremberg he had walked and slept and dreamt indeed! Was ever a work of art more deeply tinctured with the particular? Was ever an opera more undeviatingly parochial, indeed, than this living re-creation of mediæval Nuremberg, "with its thousand gable-ends, its ancient customs, its processions of the guilds and crafts, its watchman with his horn and lantern, calling the hour, its freshness and quaint loveliness by day and its sweetness on soft summer nights"?

* * *

By what miracle of transmutation has this vanished world, this vanished life, been made to seem so near and so accessible to us of a twentieth-century world, alien and new and harshly bright? Why do the watchman with his horn, the gabled, moonlit houses, the old and narrow streets, the roistering apprentices, the thronging, processional guilds, fit so gratefully into the patterns of our delighted minds as we sit before this magically recaptured world?

Is it because, for all the individualized and concrete limning of characters and scenes, the rich, exact veracity of the portraiture that makes *Die Meistersinger* so amazing an achievement, Wagner could not, even here, overcome his propensity for trafficking in everlasting things? Writing to Otto Wesendonck during the composition of *Die Meistersinger,* and referring to the character of Pogner, Wagner declared: "I really feel that I have built a monument to a friend in the love with which I have handled this part." But indeed he is constantly memorializing throughout *Die Meistersinger.* Pogner, and Hans Sachs, and Eva, and Walther, and Beckmesser, are all, at bottom, prototypes, warm and living symbolizations. In their habits walk Abundance and Generosity and Benignity and Romantic Youth and Malice (since there must be a villain, even if he be only an absurd one, in even the loveliest of fables).

* * *

"It is a really wonderful work," he wrote with disarming candor to Mathilde. "One must oneself have been in Paradise in order to find one's way to the heart of such a subject." It is among the truest of his sayings. Only from the stilled depths of a richly compassionate and tranquilized understanding could such music as the greater pages of *Die Meistersinger* have issued—music solacing, alembicated, spiritualized—the music of everlasting things.

DE FALLA

The Great Spaniard

Manuel de Falla has been rightly acclaimed "one of the torch-bearers of musical progress in the world". In his

El Amor Brujo (*Love, the Magician*)

he has given incomparable evidence of artistic endowments unique and unprecedented.

This master work of modern composition is now issued in

*Columbia Masterworks**

COLUMBIA MASTERWORKS SET NO. 108

DE FALLA: El Amor Brujo (*Love, the Magician*). Suite for Orchestra. *By Pedro Morales and Symphony Orchestra.* In Six Parts, on Three 12-Inch Records.

Schumann's Fourth Symphony: superbly characteristic production of the great romanticist, is interpreted by Bruno Walter.

COLUMBIA MASTERWORKS SET NO. 106

SCHUMANN: Symphony No. 4, in D Minor, Op. 120. *By Bruno Walter and Mozart Festival Orchestra* (Paris). In Eight Parts, on Four 12-Inch Records.

Smetana's Beautiful Elegy: the Trio in G Minor, Op. 15, is recorded with the utmost in expression and effectiveness by the Malkin Trio.

COLUMBIA MASTERWORKS SET NO. 107

SMETANA: Trio in G Minor, Op. 15, for Violin, Violoncello and Piano. *By Malkin Trio.* In Seven Parts, on Four 12-Inch Records.

Ask for Columbia Masterworks Catalogue and Supplements

H. ROYER SMITH COMPANY
10th & Walnut Streets

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.,
11th and Market Streets

B. B. TODD
1306 Arch Street

C. J. HEPPE & SON
1117-19 Chestnut Street

WILRATH, INC.,
J. R. Wilson, President
212-214 S. 17th Street

"Magic Columbia Notes"

COLUMBIA

"NEW PROCESS" *RECORDS*

Reg. U. S. Pat. Off.

Viva-tonal Recording—The Records without Scratch

Reg. U. S. Pat. Off.

Symphony No. 5, in C minor, Op. 67.....Ludwig van Beethoven

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

The C minor Symphony is 122 years old—it was completed at Heiligenstadt in 1807; and since December 22, 1808, when it was performed for the first time at the Theater an der Wien, Vienna, it has been flooding men's ears with its heroic beauty.

Sir George Grove was persuaded that Beethoven, in this most famous of all symphonies, concealed an intimate and impassioned chapter of his turbulent career.

"The composition of the C minor," he says, "covered the time before the engagement of Beethoven with the Countess Theresa von Brunswick, the engagement itself, and a part of the period of agitation when the lovers were separated. . . . Now, considering the extraordinarily imaginative and disturbed character of the symphony, it is impossible not to believe that the work—the first movement, at any rate—is based on his relations to the Countess, and is more or less a picture of their personality and association. . . . In fact, the first movement seems to contain actual portraits of the two chief actors in the drama. . . . At any rate, in this movement, he unbosoms himself as he has never done before . . . we hear the palpitating accents and almost the incoherence of the famous love-letters, but mixed with an amount of fury which is not in them."

To Sir George's mind, the opening phrase of the Symphony "exactly expresses" Beethoven—"the fierce imperious composer, who knew how to 'put his foot down'; while the tender E-flat subject in the violins is the youthful Countess—'the womanly, devoted girl.'" [1]

But listen to M. Vincent d'Indy concerning this matter: "All of those compositions [of Beethoven's Second Period, 1801-1815] which tell of or reveal amorous anguish," he remarks in his book on Beethoven, "can apparently be traced, chronologically speaking, only to his passion for Giulietta Guicciardi. Neither Theresa Malfatti, nor Amalie Sebald, nor Bettina Brentano, nor the other women whom Beethoven might have noticed, have left any impression on his musical production. . . . Still, among the women who were Beethoven's friends, there was one whose name should be mentioned here, if only to contradict the newly created legend concerning her. We refer to Countess Thérèse von Brunswick and her mysterious betrothal to Beethoven. . . . What artist, what man gifted with the simplest artistic perception, would for a moment admit that the sole work dedicated to Countess von Brunswick, the insipid sonata in F-sharp major, Op. 78, could be addressed to the same person as the passionate love-letters which all the world has read? . . . These two piano pieces in expressionless imitation, without musical

[1] Grove refers to the tale of Beethoven's anger during a piano lesson that Ludwig was giving to the young Countess Theresa. Sir George quotes it from *Beethoven's Unsterbliche Geliebte,* by Mariam Tenger—a book characterized by Mr. H. E. Krehbiel in his edition of Thayer's *Life of Beethoven* as "romantic vaporings."

interest, could never have been the homage of the Titan Beethoven to his 'immortal beloved.' "[2]

From 1801 onwards, says M. d'Indy, we find a new Beethoven: "heretofore he has written merely music; now it is life whereof he writes. . . . He has felt, he has loved, he has suffered. . . . In his frenzy he unveils the three loves which fill that soul to overflowing in this second period of his career—the love of Woman, of Nature, of Country." M. d'Indy seems to refer the C minor Symphony to the third of these categories, for he speaks of it only to allude to its "warlike Andante" and its "absolutely heroic Finale."

* * *

Many things have been found in the Fifth Symphony—martial celebrations, the repercussions of a tragic love-affair, the summons of Fate, the note of the yellow-hammer heard in country walks. But whatever Beethoven did or did not intend to say to us in this tonal revelation, there is one trait that the C minor Symphony has beyond every other, and that is the quality of epic sweep and power.

There is nothing in music quite like the heroic beauty of those first measures of the Finale that burst forth at the end of the indescribable transition from the Scherzo, with its swiftly cumulative crescendo. It is then that Beethoven unleashes his trombones—having cannily held them in reserve throughout the foregoing movements—and the clouds open, and you realize that Sir George was happily inspired when he wrote that at this moment one felt as if one were "being present at the work of creation, out of which suddenly bursts the new world, radiant with eternal sunshine, and welcomed by the jubilant sound of all the sons of God shouting for joy."

Symphonic Suite, "Scheherazade" (After "The Thousand and One Nights"), Op. 35.....Nicholas Rimsky-Korsakow

(Born at Tikhvin, in the Government of Novgorod, March 18, 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakow tells us much that is of engrossing interest concerning *Scheherazade* in his autobiography, recently made available for English readers.[3]

"During the summer of 1888, at Neyzhgovitsy," he writes, "I finished *Scheherazade* (in four movements) and an *Easter Overture*. . . . The program I had been guided by in composing *Scheherazade* consisted of separate, unconnected episodes and pictures from *The Arabian Nights:* the fantastic narrative of the Prince Kalender, the Prince and the Princess, the Bagdad festival and the ship dashing

[2] The puzzled inquirer, hesitating between Sir George and Monsieur d'Indy, is referred to the exhaustive discussion of Beethoven's love-affairs contained in Mr. O. G. Sonneck's scholarly and engrossing brochure, *The Riddle of the Immortal Beloved* (G. Schirmer, New York, 1927).

[3] *My Musical Life,* by N. A. Rimsky-Korsakow, translated by J. A. Joffe. Edited, with an Introduction, by Carl Van Vechten. Alfred A. Knopf, New York, 1923.

against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements I, II and IV and the intermezzo in Movement III, written for violin solo, and delineating Scheherazade herself as telling her wondrous tales to the stern Sultan. The conclusion of Movement IV serves the same artistic purpose.

* * *

"In vain do people seek in my suite leading motives linked always and unvaryingly with the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming leitmotives are nothing but purely musical material, or the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the other. Appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions and pictures.

"Thus, for instance, the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalender's Narrative (Movement II) appears afresh in Movement IV, in the delineation of the doomed ship, though this episode has no connection with the Kalender's Narrative. The principal theme of the Kalender's Narrative (B minor, 3-4) and the theme of the Princess in Movement III (B-flat major, 6-8, clarinet) in altered guise and quick tempo appear as the secondary themes of the Bagdad festival; yet nothing is said in *The Arabian Nights* about these persons taking part in the festivities. The unison phrase, as though depicting Scheherazade's stern spouse, at the beginning of the suite, appears in the Kalender's Narrative, where there cannot, however, be any thought of Sultan Schahriar.

* * *

"In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were, a kaleidoscope of fairy-tale images and designs of Oriental character,—a method that I had to a certain degree made use of in my *Skazka* (*Fairy-tale*), the musical data of which are as little distinguishable from the poetic as they are in Scheherazade. Originally I had even intended to label the movements of *Scheherazade:* No. I.—'Prelude'; No. II.—'Ballade'; No. III.—'Adagio';[4] No. IV.—'Finale'; but on the advice of Liadow and others I did not do so. My aversion for the seeking of a too definite program in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, such as: *The Sea and Sindbad's Ship;* the *Kalender's Tale,* etc.

"In composing *Scheherazade* I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had

[4] This movement is marked *Andantino quasi allegretto* in the score.

traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music,* should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why, then, if that be the case, does my suite bear the name, precisely, of *Scheherazade?* Because this name and the sub-title ("after *The Thousand and One Nights*") connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband."

* * *

The score of *Scheherazade* is prefaced by the following note:

The Sultan Schahriar, convinced of the faithlessness of women, had sworn to put to death each of his wives after the first night. But the Sultana Scheherazade saved her life by diverting him with stories which she told him during a thousand and one nights. The Sultan, conquered by his curiosity, put off from day to day the execution of his wife, and at last renounced entirely his bloody vow.

Many wonders were narrated to Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed the verses of poets and the words of folk-songs, and she fitted together tales and adventures.

There are no further annotations in the published score of 1889. But it is said that when the suite was first performed, under the composer's direction, the four movements were supplied with these titles:

1. The Sea and the Vessel of Sindbad.
2. The Tale of the Kalender-Prince.
3. The Young Prince and the Young Princess.
4. Festival at Bagdad.—The Sea.—The Vessel Is Wrecked on a Rock Surmounted by a Warrior of Bronze.—Conclusion.

* * *

I. The Sea and the Vessel of Sindbad

The chief theme of this movement, the unison phrase for trombone, tuba, strings and low wood-wind, heard *fortissimo* at the opening (*Largo e maestoso,* E minor, 2-2), is that which Rimsky-Korsakow refers to as "depicting Scheherazade's stern spouse"—the Sultan. Thereafter we hear (solo violin, with harp chords) the motive of Scheherazade the Narrator. Then begins the main movement (*Allegro non troppo,* E major, 6-4). An undulating arpeggio figure has been called the Wave motive, and a theme first sung by the flute, above the arpeggios on a solo 'cello, that of the Ship. The Sultan's motive brings a climax for the full orchestra, followed by a placid close.

II. The Tale of the Kalender[5]-Prince

There is an introductory passage (*Lento,* B minor, 4-4), and we hear Scheherazade's theme on the solo violin, with harp accompaniment. Then (*Andantino,* 3-8) the bassoon comes prominently upon the orchestral scene with a theme that ranges in expression from lumbering burlesque and a kind of mock heroism to a gravity that is almost pathos; and there is in the accompaniment the effect of a drone bass. The tempo quickens. The scene brightens, takes on color and movement. There are fanfares from the brass, evolving a new motive, of an aggressive and brilliant incisiveness, for trombone and trumpet. The development of this material is long and elaborate.

III. The Young Prince and the Young Princess

This is a romantic idyl, played in the twilight of an Oriental garden to the sound of fountains, "like flutes far away"—on terraces above dark pools, against a background of minaret and dome, while behind them "a carven moon, without faintest aureole, a voluptuous moon, mysteriously marked, holds her hand upon the circle of her breast; and all around is subdued color, embroidered stuffs, bronze lamps traced with inscrutable designs, and scent burning in silver dishes." But the lovers themselves are simple and naïve, and speak in accents as freshly candid as those of a folk-song.

The music is derived from two lyrical themes of marked similarity. The Prince (it is doubtless he) enters at once, with the delightful song of the violins (*Andantino quasi allegretto,* G major, 6-8). The Princess—who may well, as it is supposed, have been that lady who was as like to her lover as one pomegranate to another—enters with a clarinet (*Pochissimo più mosso,* B-flat major, 6-8), accompanied later by snare drum, tambourine, cymbals, and triangle. Scheherazade and her violin, you are reminded, are still speaking.

IV. Festival at Bagdad—The Sea—The Vessel Is Wrecked on a Rock Surmounted by a Warrior of Bronze—Conclusion

The motive of the Sultan thunders forebodingly at the beginning of the last movement, and the talkative Sultana is heard. Then begins the Festival in Bagdad (*Allegro molto e frenetico,* E minor, 6-8; later, *Vivo*). The music is riotous with the clamor of crowds and the shrilling of Eastern instruments, rank with perfumes and with the grosser odors of the bazaars and streets, ablaze with the color and radiance of Asiatic noons. Then, abruptly and mysteriously, as in a fantastic dream, we find ourselves no longer among the Bagdad revellers, but on shipboard, fatefully headed for the magnetic rock. The Sea thunders through the orchestra, the surges rise and fall, and shatter the vessel with its merrily oblivious company against the cliff. The tumult and the shouting dies, and in the silence Scheherazade's appeasing fiddle is heard for the last time as she comes to the end of her tale-spinning, indomitable and triumphant.

[5] The Kalenders (or Calenders) were, in Persia or Turkey, a sect of wandering mendicant dervishes. There are three who figure in the story of *The Porter and the Three Ladies of Bagdad disguised as princes.* Lane calls them "royal mendicants." What particular incidents the composer had in mind when he wrote his music is a matter of conjecture.

THE PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, *Conductor*

Thirty Pairs of Friday Afternoon and Saturday Evening Concerts

ACADEMY OF MUSIC

Philadelphia, Pa.

SOLOISTS AT ALL CONCERTS

Pianists—Horace Alwyne, Lucie Caffaret, Abram Chasins, Ossip Gabrilowitsch, Harry Kaufman, Ernest Schelling, Aline Van Bärentzen.
Violinists—Mischa Mischakoff, Albert Spalding.
Vocalists—Nina Koshetz, Frank Pollock.

CONDUCTOR

LEOPOLD STOKOWSKI [1]
October 1 to November 27
March 25 to April 27

GUEST CONDUCTORS

November 30-December 1 to February 4..OSSIP GABRILOWITSCH [2]
February 1-2 .....BERNARDINO MOLINARI [3]
February 8-9 .....ARTUR RODZINSKI [4]
February 15-16-18 .....ALEXANDER SMALLENS [5]
February 22-23 to March 4 .....EUGENE GOOSSENS [6]
March 8-9 to March 22-23 .....CLEMENS KRAUSS [7]
Children's Concerts .....ERNEST SCHELLING [8]

Compositions Performed at all Concerts During the

TWENTY-NINTH SEASON

1928-1929

(Number after Concert refers to Conductor)

SYMPHONIES

Beethoven—No. 1, in C major .....Fifteenth Pair [2]
Fourth Monday Evening [2]
No. 2, in D .....Eleventh Pair [2]
Fourth New York [2]
No. 3, in E-flat (Eroica) .....Twenty-third Pair [7]
Seventh Monday Evening [7]
No. 5, in C minor .....Bankers' Convention [1]
First and Thirtieth Pairs [1]
First Monday Evening [1]
No. 7, in A major .....Princeton [7]
Twenty-fourth Pair [7]
Eighth Monday Evening [7]
Philadelphia Forum [7]
No. 8, in F .....Twenty-first Pair [6]
Fifth Washington [6]
Fourth Baltimore [6]
No. 9, in D minor (Choral) .....Fifteenth Pair [2]
Fourth Monday Evening [2]
(With the Mendelssohn Club, Jeanette Vreeland, soprano; Nevada Van der Veer, contralto; Richard Crooks, tenor; Fred Patton, bass)
Bloch—"America," Epic Rhapsody in Three Parts.....Twelfth Pair [2]
(With the Mendelssohn Club)
Brahms—No. 1, in C minor .....Nineteenth Pair [4]
Fourth Washington [4]
No. 2, in D major .....Sixteenth Pair [2]
Sixth New York [2]

No. 3, in F major ..... Second Pair [1]
First New York [1]
No. 4, in E minor ..... Twenty-second Pair [6]
Seventh New York [6]
Franck—D minor ..... Twenty-ninth Pair [1]
Tenth Monday Evening [1]
Glazounow—No. 4, in E-flat major ..... Seventeenth Pair [2]
Haydn—No. 2, in D major (London) ..... Tenth Pair [2]
No. 7 (97), in C major ..... Twenty-fifth Pair [7]
No. 13, in G major ..... Eighteenth Pair [3]
Mozart—G minor ..... Twenty-sixth Pair [1]
Ninth New York [1]
Schubert—C major ..... Ninth Pair [2]
Second Washington [2]
Second Baltimore [2]
"Unfinished," in B minor ..... Seventh Pair [1]
Third Monday Evening [1]
Schumann—No. 1, in B-flat major ..... Fourteenth Pair [2]
Fifth New York [2]
Wilmington [2]
Szostakowicz—Symphony ..... Fifth Pair [1]
Second New York [1]
Tschaikowsky—No. 4, in F ..... Thirteenth Pair [2]
Fifth Monday Evening [2]
No. 5, in E minor ..... Third Pair [1]
Philadelphia Forum [1]
No. 6, in B minor (Pathétique) .. Twenty-seventh Pair [1]
Ninth Monday Evening [1]

OVERTURES

Beethoven—"Leonore" No. 3 ..... Twenty-sixth Pair [1]
Ninth New York [1]
Berlioz—"Le Carnaval Romain" ..... Twentieth Pair [5]
Sixth Monday Evening [5]
Brahms—Tragic ..... Eleventh Pair [2]
Fourth New York [2]
Dvorak—Carnival ..... Sixteenth Pair [2]
Gluck—"Alceste" ..... Fifth Pair [1]
Second New York [1]
Handel—D minor ..... Fifth Pair [1]
Second New York [1]
Mendelssohn—"Ruy Blas" ..... Tenth Pair [2]
Fifth New York [2]
Wilmington [2]
Mozart—"Le Nozze di Figaro" ..... Second Pair [1]
Tansman—Ouverture Symphonique ..... Twenty-eighth Pair [1]
Wagner—"Die Meistersinger" ..... Sixth and Thirtieth Pairs [1]
Twenty-first Pair [6]
First Washington [1]
First Baltimore [1]
Fifth Washington [6]
Fourth Baltimore [6]
Eighth New York [7]
Act III, "Die Meistersinger" ..... Sixth Pair [1]
First Washington [1]
First Baltimore [1]
"Tannhaeuser" ..... Philadelphia Award [4]
"Lohengrin" ..... Seventh Pair [1]
Third Monday Evening [1]
Bryn Mawr [1]
Weber—"Der Freischütz" ..... Fourteenth Pair [2]
Twenty-first Pair [6]
Fifth Washington [6]
Fourth Baltimore [6]
"Oberon" ..... Philadelphia Award [4]

MISCELLANEOUS

Albeniz—"Fête-Dieu a Sèville" ..... Fourth Pair [1]
Second Monday Evening [1]
Bach—Brandenburg Concerto No. 2, in F ..... Fifth Pair [1]
Second New York [1]

Choralvorspiel, "Ich ruf' zu dir, Herr Jesu Christ,"
Twenty-eighth Pair [1]
Tenth New York [1]
Choralvorspiel, "Wir glauben all' an einen Gott,"
Bankers' Convention [1]
First Pair [1]
First Monday Evening [1]
First New York [1]
Fantasia and Fugue in G minor ..... Twenty-eighth Pair [1]
Tenth New York [1]
Prelude in E-flat minor ..... Eighth Pair [1]
Third New York [1]
Passacaglia in C minor ..... Twenty-eighth Pair [1]
Tenth New York [1]
Suite No. 2, in B minor, for Strings and Flute..... Eighth Pair [1]
Third New York [1]
Suite in D ..... First Pair Children's [8]
Toccata and Fugue in D minor..... Eighth Pair [1]
Third New York [1]
Bryn Mawr [1]
Excerpts from the Second Part of the Christmas Oratorio,
Bryn Mawr [1]
Bryn Mawr College Chorus

Balakirew—"Islamey" ..... Twenty-second Pair [6]
Seventh New York [6]

Beethoven—Allegretto scherzando movement from Symphony No. 8,
Second Pair of Children's [8]
First Movement from Symphony No. 5,
First Pair of Children's [8]
Allegretto from Symphony No. 7..... Nineteenth Pair [4]
(In Memory of Mrs. Alexander Van Rensselaer)
Turkish March ..... First Pair of Children's [8]

Lord Berners—Suite from "The Triumph of Neptune,"
Twenty-second Pair [6]
Seventh New York [6]

Bizet—Excerpts from "L'Arlesienne"..... Twenty-ninth Pair [1]
Tenth Monday Evening [1]

Bliss—Introduction and Allegro ..... Third Pair [1]

Borodin—"In the Steppes of Central Asia"..... Fourteenth Pair [2]
Polovetzki Dances from "Prince Igor,"
Second Pair of Children's [8]
Fourteenth Pair [2]
Twenty-seventh Pair [1]
Ninth Monday Evening [1]
Tenth New York [1]

Brahms—Hungarian Dances Nos. 1, 3, 10..... Twenty-fifth Pair [7]
Philadelphia Forum [7]

Carpenter—The Hurdy-Gurdy from "Adventures in a Perambulator,"
Fourth Pair of Children's [8]

Casiniere—"Hercule et les Centaures"..... Eighth Pair [1]
Third Monday Evening [1]
Third New York [1]

Corelli—Suite for Strings ..... Eighteenth Pair [3]

Debussy—"La Cathèdrale Engloutie"..... Twenty-ninth Pair [1]
Tenth Monday Evening [1]
"L'Après-midi d'un Faune" ..... Twentieth Pair [5]
Sixth Monday Evening [5]
"La Mer" ..... Nineteenth Pair [4]
Fourth Washington [4]

De Falla—Three Dances from the Ballet, "The Three-Cornered Hat,"
Twenty-first Pair [6]
Fifth Washington [6]
Fourth Baltimore [6]
Seventh New York [6]
Interlude et Danse from "La Vida Breve"..... Fourth Pair [1]
Second Monday Evening [1]

Dukas—"The Sorcerer's Apprentice" ..... Ninth Pair [2]
Second Washington [2]
Second Baltimore [2]
Fourth New York [2]

Eichheim—Japanese Nocturne ..... Twenty-eighth Pair [1]

Enesco—Roumanian Rhapsody No. 1 .....Tenth Pair [2]
Fifth New York [2]
Third Washington [2]
Third Baltimore [2]
Wilmington [2]
Mendelssohn Club [2]
Febvre-Longeray—"Stèle pour le Pecheur de Lune"..Twenty-ninth Pair [1]
Tenth Monday Evening [1]
Granados—Intermezzo from "Goyescas".....Third Pair of Children's [8]
Handel—Concerto Grosso for String Orchestra..First Pair of Children's [8]
Harmati—Prelude to a Drama.....Twenty-sixth Pair [1]
Ninth New York [1]
Haydn—Rondo alla Ongherese.....First Pair of Children's [8]
Hofmann—"The Haunted Castle".....Thirteenth Pair [2]
Third Washington [2]
Third Baltimore [2]
Sixth New York [2]
Jacobi—Indian Dances .....Twenty-sixth Pair [1]
Ninth New York [1]
Knipper—Märchen eines Gyps-Gottes .....Second Pair [1]
First New York [1]
Kodaly—Suite, "Hary Janos" .....Nineteenth Pair [4]
Fourth Washington [4]
Korngold—Suite, "Much Ado About Nothing".....Tenth Pair [2]
Fifth New York [2]
Wilmington [2]
Mendelssohn Club [2]
Krein—Five Preludes .....Philadelphia Forum [1]
MacDowell—"To a Water Lily".....Fourth Pair of Children's [8]
"In War Time" .....Fourth Pair of Children's [8]
Malipiero—"San Francesco d'Assisi".....Fourteenth Pair [2]
Fifth New York [2]
Mendelssohn—Scherzo from "A Midsummer Night's Dream" Music,
Eighteenth Pair [3]
Migot—"Le Paravent de Laque aux Images"...Third Monday Evening [1]
Moussorgsky—"A Night on Bald Mountain".....Eighteenth Pair [3]
Prelude to "Khowantchina" .....Ninth Pair [2]
Second Washington [2]
Second Baltimore [2]
Fourth New York [2]
Entr'acte from "Khowantchina" ..Twenty-seventh Pair [1]
Ninth Monday Evening [1]
Tenth New York [1]
Mozart—Serenata Notturna No. 6, in D major (K. 239),
Twenty-fourth Pair [7]
Eighth Monday Evening [7]
Eighth New York [7]
Philadelphia Forum [7]
Princeton [7]
German Dance .....Third Pair of Children's [8]
Eine Kleine Nacht-Musik .....Thirteenth Pair [2]
Paderewski—Cracovienne Fantastique .....Third Pair of Children's [8]
Prokofieff—March from "The Love of Three Oranges"....Fourth Pair [1]
Second Monday Evening [1]
Rachmaninoff—"The Island of the Dead" .....Seventeenth Pair [2]
Rameau—Ballet Suite, "Acante et Cephise"....Third Pair of Children's [8]
Reger—A Ballet Suite .....Twenty-fourth Pair [7]
Eighth Monday Evening [7]
Eighth New York [7]
Philadelphia Forum [7]
Princeton [7]
Respighi—"The Pines of Rome" .....Eighteenth Pair [3]
Riegger—Study in Sonority for 40 Violins.....Twenty-sixth Pair [1]
Ninth New York [1]
Roussel—Concert pour Petit Orchestre .....First Pair [1]
First Monday Evening [1]
Rimsky-Korsakow—Slow Movement from Sinfonietta on Russian
Themes .....Twenty-second Pair [6]
Capriccio Espagnol .....Seventeenth Pair [2]

Russian Easter .....Eleventh Pair [2]
Third Washington [2]
Third Baltimore [2]
Sixth New York [2]
Mendelssohn Club [2]
Symphonic Suite, "Scheherazade"...Thirtieth Pair [1]
Schreker—Suite, "The Birthday of the Infanta" .....Eleventh Pair [2]
Fourth New York [2]
Schubert—Military March .....Second Pair of Children's [8]
Sibelius—Tone Poem, "Finlandia" .....First Pair [1]
First Monday Evening [1]
Bankers' Convention [1]
Philadelphia Award [4]
Skilton—Cheyenne War Dance .....Third Pair of Children's [8]
Strauss (Johann)—Waltz, "Tales from the Vienna Woods,"
Third Pair of Children's [8]
Strauss (Richard)—"Till Eulenspiegel's Merry Pranks,"
Twentieth Pair [5]
Sixth Monday [5]
"Ein Heldenleben" .....Twenty-fifth Pair [7]
"Thus Spake Zarathustra" .....Twenty-third Pair [7]
Seventh Monday Evening [7]
Eighth New York [7]
"Salome's Dance" .....Twenty-fourth Pair [7]
Eighth Monday Evening [7]
Princeton [7]
"Don Juan" .....Ninth Pair [2]
Second Washington [2]
Second Baltimore [2]
"Tod und Verklärung" .....Seventh Pair [1]
Third Monday Evening [1]
Strawinsky—"L'Oiseau de Feu" .....Twenty-seventh Pair [1]
Ninth Monday Evening [1]
Tenth New York [1]
Suite from "Petrouchka" .....Twentieth Pair [5]
Sixth Monday Evening [5]
Taneiev—Entr'acte from "Orestes" .....Seventeenth Pair [2]
Taylor—"Looking Glass Insects" from "Through the Looking Glass,"
Fourth Pair of Children's [8]
Tschaikowsky—Chinese Dance—Arabian Dance—Russian Dance,
from the "Nutcracker" Suite.Third Pair of Children's [8]
Allegro con grazia movement from the "Pathétique"
Symphony .....Second Pair of Children's [8]
"Romeo et Juliette" .....Fourth Pair [1]
Second Monday Evening [1]
Danses Africaines .....Eighth Pair [1]
Third New York [1]
Villa-Lobos—Choros No. 8 .....Twenty-eighth Pair [1]
(Assisting Artists, Aline Van Bärentzen and Harry Kaufman, Pianists)
Wagner—Overture and Venusberg Music from "Tannhaeuser,"
Second Pair [1]
First New York [1]
Philadelphia Forum [1]
Entrance of the Gods into Walhalla from "Das Rheingold,"
Bankers' Convention [1]
Vorspiel und Liebestod from "Tristan und Isolde".Sixth Pair [1]
First Washington [1]
First Baltimore [1]
Third New York [1]
Bryn Mawr [1]
Waldweben from "Siegfried" .....Sixth Pair [1]
First Washington [1]
First Baltimore [1]
Siegfried's Rhine Journey from "Götterdämmerung,"
Sixth Pair [1]
First Washington [1]
First Baltimore [1]
Funeral March from "Götterdämmerung" .....Sixth Pair [1]
First Washington [1]
First Baltimore [1]

Closing Scene from "Götterdämmerung" .....Sixth Pair [1]
First Washington [1]
First Baltimore [1]
Weber-Berlioz—"Invitation to the Dance"....Second Pair of Children's [8]
Williams—Norfolk Rhapsody .....Twenty-first Pair [6]
Fifth Washington [6]
Fourth Baltimore [6]

SOLOISTS' NUMBERS

PIANO AND ORCHESTRA

Beethoven—Concerto in E-flat major ("Emperor"),
Fifth Monday Evening [4]
Ossip Gabrilowitsch
Brahms—Concerto in B-flat .....Twelfth Pair [4]
Third Washington [4]
Third Baltimore [4]
Ossip Gabrilowitsch
Chasins—Concerto No. 1, in F minor.....Sixteenth Pair [2]
Abram Chasins
Liszt—Concerto in E-flat major.....Bryn Mawr [1]
Horace Alwyne
Roussel—Concerto .....Seventh Pair [1]
Lucie Caffaret
Schelling—Virginia Reel from Suite Fantastique,
Fourth Pair of Children's [8]
Ernest Schelling

VIOLIN AND ORCHESTRA

Lalo—Symphonie Espagnole .....Twentieth Pair [5]
Sixth Monday Evening [5]
Albert Spalding
Schelling—Concerto .....Third Pair [1]
Mischa Mischakoff

VOICE AND ORCHESTRA

Deux Chants Espagnoles .....Fourth Pair [1]
(a) Le Chardonneret au Bec d'Or — Second Monday Evening [1]
(b) Souffrez, mon ame
Nina Koshetz
Gretchaninoff—Over the Steppe .....Fourth Pair [1]
Second Monday Evening [1]
Second New York [1]
Nina Koshetz
Kentucky Mountain Songs .....Fourth Pair of Children's [8]
(a) The Nightingale
(b) Charming Beauty Bright
(c) Noah's Ark
Frank Pollock
Moussorgsky—Hopak .....Fourth Pair [1]
Cradle Song of Death .....Second Monday Evening [1]
Second New York [1]
Nina Koshetz
Trois Danses Andaluses .....Fourth Pair [1]
(a) Granadina — Second Monday Evening [1]
(b) El Vito
(c) Polo
Nina Koshetz

PHILADELPHIA
TEN MONDAY EVENING CONCERTS
ACADEMY OF MUSIC

OCTOBER 8, 1928

Leopold Stokowski, Conductor

Bach.....Choralvorspiel, "Wir glauben all' an einen Gott"
Beethoven.....Symphony No. 5, in C minor
Roussel.....Concert pour Petit Orchestre
Sibelius.....Tone Poem, "Finlandia"

OCTOBER 29, 1928

Leopold Stokowski, Conductor

Prokofieff.....March from "The Love of Three Oranges"
(a) Gretchaninoff.....Over the Steppe
(b) Moussorgsky.....Cradle Song of Death
(c) Moussorgsky.....Hopak

Nina Koshetz

Tschaikowsky.....“Romeo et Juliette”
De Falla.....Interlude et Danse
Deux Chants Anciens Espagnoles:
(a) Le chardanneret au bec d'or.....Arr. Joaquin Nin
(b) Souffrez, mon ame
Trois Danses Andaluses:
(a) Granadina
(b) El Vito.....Arr. Joaquin Nin
(c) Polo

Nina Koshetz

Albeniz.....Fête-Dieu a Sèville

NOVEMBER 19, 1928

Leopold Stokowski, Conductor

Wagner.....Vorspiel, “Lohengrin”
Migot.....“Le Paravent de Laque aux Images”
Casiniere.....“Hercule et les Centaures”
Schubert.....“Unfinished” Symphony, in B minor
Strauss.....“Tod und Verklärung”

JANUARY 14, 1929

Ossip Gabrilowitsch, Guest Conductor

Beethoven.....Symphony No. 1, in C major
Beethoven.....Symphony No. 9, in D minor

With the
Mendelssohn Club
and

Jeanette Vreeland, Soprano — Richard Crooks, Tenor
Nevada van der Veer, Contralto — Fred Patton, Bass

FEBRUARY 4, 1929

Ossip Gabrilowitsch, Guest Conductor

Beethoven.....Concerto No. 5, in E-flat major (“Emperor”)

Ossip Gabrilowitsch
(Artur Rodzinski conducting the Orchestra)

Tschaikowsky.....Symphony No. 4, in F

FEBRUARY 18, 1929

Alexander Smallens, Guest Conductor

Berlioz.....Overture, “Le Carnaval Romain”
Lalo.....Symphonie Espagnole

Albert Spalding

Strauss.....“Till Eulenspiegel's Merry Pranks”
Debussy.....“L'Après-midi d'un Faune”
Strawinsky.....Suite from “Petrouchka”

MARCH 11, 1929

Clemens Krauss, Guest Conductor

Strauss.....“Thus Spake Zarathustra”
Beethoven.....Symphony No. 3, in E-flat (Eroica)

MARCH 18, 1929

Clemens Krauss, Guest Conductor

Mozart.....Serenata Notturna in D major
Reger.....A Ballet Suite
Strauss.....Salome's Dance
Beethoven.....Symphony No. 7, in A major

APRIL 8, 1929

Leopold Stokowski, Conductor

Borodin.....Polovetzki Dances from “Prince Igor”

Moussorgsky.....Entr'acte from "Khowantchina"
Strawinsky.....Excerpts from "L'Oiseau de Feu"
Tschaikowsky.....Symphonie Pathétique

APRIL 22, 1929

Leopold Stokowski, Conductor

Bizet.....Excerpts from "L'Arlesienne"
Febvre-Longeray.....Stèle pour le Pecheur de Lune"
Debussy.....La Cathédrale Engloutie"
Franck.....Symphony in D minor

FOUR PAIRS OF CHILDREN'S CONCERTS
ACADEMY OF MUSIC

OCTOBER 24-25, 1928

Ernest Schelling, Guest Conductor

Handel.....Concerto Grosso (for String Orchestra)
Bach.....Suite in D
Haydn.....Rondo alla Ongherese
Everybody Sing.....Columbia, the Gem of the Ocean
Beethoven.....First Movement from Symphony No. 5, in C minor
Beethoven.....Turkish March

DECEMBER 5-6, 1928

Ernest Schelling, Guest Conductor

Schubert.....Military March
Beethoven.....Allegretto scherzando from Symphony No. 8
Tschaikowsky.....Allegro con grazia from Symphonie Pathétique
Everybody Sing.....Silent Night
Weber-Berlioz.....Invitation to the Dance
Borodin.....Polovetzki Dances from "Prince Igor"

JANUARY 16-17, 1929

Ernest Schelling, Guest Conductor

Rameau.....Ballet Suite, "Acante et Céphise"
Granados.....Intermezzo Goyescas
Mozart.....German Dance
Tschaikowsky.....(a) Chinese Dance, (b) Arabian Dance,
(c) Russian Dance from the "Nutcracker" Suite
Everybody Sing.....Jingle Bells
Paderewski.....Cracovienne Fantastique
Johann Strauss.....Waltz, "Tales from the Vienna Woods"
Skilton.....Cheyenne War Dance

FEBRUARY 20-21, 1929

Ernest Schelling, Guest Conductor

MacDowell.....(a) In War Time
(b) To a Water Lily
Carpenter.....The Hurdy-Gurdy, from "Adventures in a Perambulator"
Kentucky Mountain Songs Collected by
Howard Brockway.....(a) The Nightingale
(b) Charming Beauty Bright
(c) Noah's Ark

Frank Pollock

Deems Taylor.....Looking Glass Insects" from "Through the Looking Glass"
Everybody Sing.....America"
Schelling.....Virginia Reel from Suite Fantastique

Ernest Schelling

TWO CONCERTS FOR THE PHILADELPHIA FORUM
ACADEMY OF MUSIC

OCTOBER 22, 1928

Leopold Stokowski, Conductor

Krein.....Five Preludes
Wagner.....Overture and Venusberg Music from "Tannhaeuser"
Tschaikowsky.....Symphony No. 5, in E minor

MARCH 20, 1929

Clemens Krauss, Guest Conductor

Mozart.....Serenata Notturna in D major
Reger.....A Ballet Suite
Brahms.....Three Hungarian Dances (Nos. 10, 3, 1)
(Orchestrated by Brahms)
Beethoven.....Symphony No. 7, in A major

PHILADELPHIA AWARD CONCERT
ACADEMY OF MUSIC

FEBRUARY 13, 1929

Artur Rodzinski, Guest Conductor

Weber.....Overture, "Oberon"
Wagner.....Overture, "Tannhaeuser"
Sibelius.....Tone Poem, "Finlandia"
The Star-Spangled Banner

MENDELSSOHN CLUB CONCERT
ACADEMY OF MUSIC

JANUARY 21, 1929

Ossip Gabrilowitsch, Guest Conductor

Gilchrist.....Motto Song
Mendelssohn Club
Rimsky-Korsakow.....Overture, "Russian Easter"
Bach.....Sanctus from the B minor Mass
Verdi.....Sanctus from the Manzoni Requiem
Mendelssohn Club
Korngold.....Suite, "Much Ado About Nothing"
Grieg.....Ave Maris Stella
Tschaikowsky.....Cherubim Song No. 3
Mendelssohn Club
Enesco.....Roumanian Rhapsody No. 1
German.....The Song of the Peddler
Gertevedt.....Ballad of the Kremlin

AMERICAN BANKERS' ASSOCIATION CONCERT
ACADEMY OF MUSIC

OCTOBER 4, 1928

Leopold Stokowski, Conductor

Bach.....Choralvorspiel, "Wir glauben all' an einen Gott"
Beethoven.....Symphony No. 5, in C minor
Sibelius.....Tone Poem, "Finlandia"
Wagner.....Entrance of the Gods into Walhalla from "Das Rheingold"

NEW YORK CITY

CARNEGIE HALL

TUESDAY EVENING, OCTOBER 16, 1928

Leopold Stokowski, Conductor

Bach.....Choralvorspiel, "Wir glauben all' an einen Gott"
Brahms.....Symphony No. 3, in F major
Knipper.....Märchen eines Gyps-Gottes"
Wagner.....Overture and Venusberg Music from "Tannhaeuser"

TUESDAY EVENING, NOVEMBER 6, 1928

Leopold Stokowski, Conductor

Gluck.....Overture, "Alceste"
Bach.....Brandenburg Concerto No. 2, in F, for Violin, Flute, Oboe, Trumpet and Strings
Handel.....Overture in D minor
(a) Gretchaninoff.....Over the Steppe
(b) Moussorgsky.....Cradle Song of Death

(c) Moussorgsky ..... Hopak

Nina Koshetz

Szostakowicz ..... Symphony

TUESDAY EVENING, NOVEMBER 27, 1928

Leopold Stokowski, Conductor

Bach ..... Suite No. 2, in B minor
Bach ..... Prelude in E-flat minor
Bach ..... Toccata and Fugue in D minor
Villa-Lobos ..... Danses Africaines
Casiniere ..... "Hercule et les Centaures"
Wagner ..... Vorspiel und Liebestod from "Tristan und Isolde"

TUESDAY EVENING, DECEMBER 18, 1928

Ossip Gabrilowitsch, Guest Conductor

Brahms ..... Tragic Overture
Beethoven ..... Symphony No. 2, in D
Schreker ..... Suite, "The Birthday of the Infanta"
Moussorgsky ..... Introduction to "Khowantchina"
Dukas ..... "The Sorcerer's Apprentice"

TUESDAY EVENING, JANUARY 8, 1929

Ossip Gabrilowitsch, Guest Conductor

Mendelssohn ..... Overture, "Ruy Blas"
Schumann ..... Symphony No. 1, in B-flat
Malipiero ..... "San Francesco d'Assisi"
Korngold ..... Suite, "Much Ado About Nothing"
Enesco ..... Roumanian Rhapsody No. 1

TUESDAY EVENING, JANUARY 29, 1929

Ossip Gabrilowitsch, Guest Conductor

Brahms ..... Symphony No. 2, in D major
Hofmann ..... "The Haunted Castle"
Rimsky-Korsakow ..... Overture, "Russian Easter"

TUESDAY EVENING, MARCH 5, 1929

Eugene Goossens, Guest Conductor

Brahms ..... Symphony No. 4, in E minor
De Falla ..... Three Dances from the Ballet, "The Three-Cornered Hat"
Lord Berners ..... Suite from "The Triumph of Neptune"
Balakirew ..... Oriental Fantasy, "Islamey"

TUESDAY EVENING, MARCH 19, 1929

Clemens Krauss, Guest Conductor

Strauss ..... "Thus Spake Zarathustra"
Mozart ..... Serenata Notturna in D major
Reger ..... A Ballet Suite
Wagner ..... Overture, "Die Meistersinger"

TUESDAY EVENING, APRIL 2, 1929

Leopold Stokowski, Conductor

Harmati ..... Prelude to a Drama
Riegger ..... Study in Sonority for 40 Violins (in 10 Groups of 4)
Jacobi ..... Indian Dances
Mozart ..... Symphony in G minor
Beethoven ..... Overture, "Leonore" No 3

TUESDAY EVENING, APRIL 16, 1929

Leopold Stokowski, Conductor

Bach ..... Fantasia and Fugue in G minor
Bach ..... Choralvorspiel, "Ich ruf' zu dir, Herr Jesu Christ"
Bach ..... Passacaglia in C minor
Borodin ..... Polovetzki Dances from "Prince Igor"
Moussorgsky ..... Entr'acte from "Khowantchina"
Strawinsky ..... Excerpts from "L'Oiseau de Feu"

WASHINGTON, D. C.

WASHINGTON AUDITORIUM

TUESDAY AFTERNOON, NOVEMBER 13, 1928

Leopold Stokowski, Conductor

WAGNER PROGRAM

"Die Meistersinger" ..... Vorspiel
"Die Meistersinger" ..... Prelude to Act III
"Tristan und Isolde" ..... Vorspiel und Liebestod
"Siegfried" ..... Waldweben
"Gotterdammerung" ..... Siegfried's Rhine Journey
"Gotterdammerung" ..... Siegfried's Death
"Gotterdammerung" ..... Closing Scene

TUESDAY AFTERNOON, December 11, 1928

Ossip Gabrilowitsch, Guest Conductor

Schubert ..... Symphony in C major
Strauss ..... "Don Juan"
Moussorgsky ..... Introduction to "Khowantchina"
Dukas ..... "The Sorcerer's Apprentice"

TUESDAY AFTERNOON, JANUARY 22, 1929

Ossip Gabrilowitsch, Guest Conductor

Rimsky-Korsakow ..... Overture, "Russian Easter"
Hofmann ..... "The Haunted Castle"
Enesco ..... Roumanian Rhapsody No. 1
Brahms ..... Concerto in B-flat, for Piano and Orchestra

Ossip Gabrilowitsch
(Artur Rodzinski Conducting the Orchestra)

TUESDAY AFTERNOON, FEBRUARY 12, 1929

Artur Rodzinski, Guest Conductor

Brahms ..... Symphony No. 1, in C minor
Debussy ..... "La Mer"
Kodaly ..... Suite, "Hary Janos"

TUESDAY AFTERNOON, FEBRUARY 26, 1929

Eugene Goossens, Guest Conductor

Weber ..... Overture, "Der Freischütz"
Beethoven ..... Symphony No. 8, in F
De Falla ..... Three Dances from the Ballet, "The Three-Cornered Hat"
Vaughan Williams ..... Norfolk Rhapsody
Wagner ..... Overture, "Die Meistersinger"

BALTIMORE, MD.

LYRIC THEATRE

WEDNESDAY EVENING, NOVEMBER 14, 1928

Leopold Stokowski, Conductor

WAGNER PROGRAM

"Die Meistersinger" ..... Vorspiel
"Die Meistersinger" ..... Prelude to Act III
"Tristan und Isolde" ..... Vorspiel und Liebestod
"Siegfried" ..... Waldweben
"Gotterdammerung" ..... Siegfried's Rhine Journey
"Gotterdammerung" ..... Siegfried's Death
"Gotterdammerung" ..... Closing Scene

WEDNESDAY EVENING DECEMBER 12, 1928

Ossip Gabrilowitsch, Guest Conductor

Schubert ..... Symphony in C major
Strauss ..... "Don Juan"

Moussorgsky.....Introduction to "Khowantchina"
Dukas......"The Sorcerer's Apprentice"

WEDNESDAY EVENING, JANUARY 23, 1929

Ossip Gabrilowitsch, Guest Conductor

Rimsky-Korsakow.....Overture, "Russian Easter"
Hofmann....."The Haunted Castle"
Enesco.....Roumanian Rhapsody No. 1
Brahms.....Concerto in B-flat, for Piano and Orchestra

Ossip Gabrilowitsch
(Artur Rodzinski Conducting the Orchestra)

WEDNESDAY EVENING, FEBRUARY 27, 1929

Eugene Goossens, Guest Conductor

Weber.....Overture, "Der Freischütz"
Beethoven.....Symphony No. 8, in F
De Falla.....Three Dances from the Ballet, "The Three-Cornered Hat"
Vaughan Williams.....Norfolk Rhapsody
Wagner.....Overture, "Die Meistersinger"

BRYN MAWR, PA.

BRYN MAWR COLLEGE

TUESDAY EVENING, DECEMBER 4, 1928

Leopold Stokowski, Conductor

Wagner.....Prelude to "Lohengrin"
Liszt.....Concerto in E-flat major, for Piano and Orchestra

Horace Alwyne

Wagner.....Vorspiel und Liebestod from "Tristan und Isolde"
Bach.....Excerpts from the Second Part of the Christmas Oratorio

1. Break forth, O beauteous, heav'nly light
2. Within yon gloomy manger
3. Glory to God
4. With all Thy Hosts

Bryn Mawr College Chorus
(Trained by Ernest Willoughby)

Bach.....Toccata and Fugue in D minor

WILMINGTON, DEL.

SCHUBERT PLAYHOUSE

TUESDAY EVENING, JANUARY 3, 1929

Ossip Gabrilowitsch, Guest Conductor

Mendelssohn.....Overture, "Ruy Blas"
Schumann.....Symphony No. 1, in B-flat
Korngold.....Suite, "Much Ado About Nothing"
Enesco.....Roumanian Rhapsody No. 1

PRINCETON, N. J.

ALEXANDER HALL

THURSDAY EVENING, MARCH 14, 1929

Clemens Krauss, Guest Conductor

Mozart.....Serenata Notturna in D major
Reger.....A Ballet Suite
Strauss.....Salome's Dance
Beethoven.....Symphony No. 7, in A major

THE SOCIETY FOR CONTEMPORARY MUSIC

HORACE ALWYNE, *President*

FINAL CONCERT

Monday Evening, May 6, 1929
8.30 o'clock

Ballroom of the Bellevue-Stratford

Three Stage Productions

I.

"PIERROT LUNAIRE"

A Melodrama
by
ARNOLD SCHOENBERG
First Performance in Philadelphia
Soloist
GRETA TORPADIE

II.

"PUPAZZETTI"

A Ballet
by
ALFREDO CASELLA
First Performance in Form of Ballet
ALEXANDRE GAVRILOV BALLET
VERA STRELSKA—*Premiere Danseuse*

III.

"TRIPLE-SEC"

An Opera-Farce
by
MARC BLITZSTEIN
Premier Performance

CAST

Mmes. Williams, Montague, Marston, Niethammer, Gilbert, Callahan, Tonkin, Harrington, Miller, Ewing, Woodward, Brown, Rieker and Barrington.
Messrs. Mahler, Jusko, Montgomery, DeLong and Shilling.
ALEXANDER SMALLENS, Conductor of the Three Performances.
JAMES LIGHT (of the Provincetown Players), Stage Director.
Chamber Orchestra composed of members of the Philadelphia Orchestra.

TICKETS $2.00 BOX SEATS $2.50

On sale at Heppe's, 1119 Chestnut Street, Philadelphia

Electricity

provides Continuous, Dry

...Refrigeration

An automatic, electric refrigerator, with its keen, dry, continuous cold...always below 50° Fahrenheit.

...makes marketing easier, because foods can be bought for several days in advance; with the assurance that they can be kept in perfect condition;

...makes certain that the children will have pure, fresh food and milk;

... makes clear, sparkling ice cubes for refreshing drinks.

...makes dainty desserts and crisp salads.

See these splendid types on display in our showrooms:

FRIGIDAIRE SERVEL
WELSBACH GENERAL ELECTRIC

Prices begin as low as $195.00, with a down payment of only $25.00. Balance in easy monthly payments.

The Philadelphia Electric Company

Tenth and Chestnut Streets

J. E. CALDWELL & CO.

CHESTNUT STREET AT JUNIPER

Selecting Pearls
For Each
Caldwell Necklace

Involves expert, critical examination of hundreds of specimens to secure the quality, the uniform color, the accurate graduation required to meet the standard of the house.

JEWELRY · SILVERWARE · WATCHES · STATIONERY

The PHILADELPHIA ORCHESTRA

Season of 1928-1929

The ACADEMY of MUSIC
Philadelphia

Main Line School of Music

Fifth Season

DIRECTORS

Florence Leonard, *Managing Director,*
Louisa Hopkins Adolph Vogel

Piano, Voice, Violin, 'Cello, Flute, Ensemble, Harp, Saxophone, Banjo.

SCHOOL WILL AWARD

STEINWAY GRAND PIANO

Piano students may apply now in writing or in person

DOROTHY JONES-PARRY, Sec'y

107 ARDMORE AVE. ARDMORE, PA.

The Newman Galleries
1732 Chestnut Street

ETCHINGS—MEZZOTINTS
PAINTINGS

Learn Languages
Acquire a perfect accent. Superior native teachers. Trial lesson free. Send for catalogue.

BERLITZ
SCHOOL OF LANGUAGES
1500 Spruce Street Phone, Pennypacker 4267

The Little Watch Shop Pennypacker 5686

HEILAND & MAY
Expert Swiss Watchmakers
Complicated Work a Specialty
Complete Line of Watches
204 S. 17th Street Philadelphia, Pa.

MARGUERITE WALZ
Dancing, Posture and Health Culture
THE WARWICK
1701 Locust Street
Pennypacker 3800

Brush and Needle Studio
LAMP SHADES
Old Glass Lamps and Bottles
206 S. CAMAC ST.
Special Order Service

...and books?
emma feldman
book & art shop
1232 locust street

What Will They Do?

To educate your family to the style of the living they enjoy, and not provide for their future after you are gone, would leave them in a calamitous situation. If your assets are not enough, make the sum up with Life Insurance.

The Penn Mutual Life Insurance Company
Independence Square Founded 1847 Philadelphia, Pa.

BAILEY, BANKS & BIDDLE CO.

Jewelers Silversmiths Stationers

ESTABLISHED 1832

1218-22 Chestnut Street

Philadelphia

THE

POLISHED GIRDLE DIAMOND

A Patented Diamond Cutting,
Exclusive with this Establishment

Pre-eminently outrivals all other Diamonds in brilliancy, color and perfection.

Inspection Invited

WEDDING GIFTS

As perhaps the oldest business house continuously on Chestnut Street, this establishment has had the experience and privilege of supplying five generations of Brides with their Silver and other Wedding Gifts.

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY

Frederick Hahn, President-Director

Fifty-nine years of continued success in training musicians

ANNOUNCEMENTS

Additions to Faculty:

BERTHA YOCUM—Pianist. Leschetizsky exponent, certified by Wienzkowska, first assistant to Leschetizsky of Vienna. Also studied under Prentner, Wagner Swayne, and others.

RALPH WOLFE—Pianist. Winner of Juilliard Scholarship. Studied six years in Vienna with Malwine Bree and Hans Weisse.

PLACIDO DE MONTOLIU—Director of the Department of Eurythmics. For five years assistant to Jaques-Dalcroze at Geneva and Hellerau. Later appointed Director of the Rhythmic Ballet at the Paris Opera, and instructor of the advanced courses at the Dalcroze School in Paris. For nine years instructor in Eurythmics at Bryn Mawr College, and for the last four years has taught at the Curtis Institute of Music.

* * *

Graded courses in all departments of musical instruction.

Classes in Theory of Music begin week of October 8th.

The School Symphony Orchestra will resume rehearsals on Friday evening, October 12th, at 8 P. M. This Class, and those in the Theory of Music are open to students and non-students of the School. Applications must be in by October 11th.

Pupils may register at any time **Early enrollment desirable**

For Year Book, Write

THE REGISTRAR

1617 Spruce Street **Pennypacker 5053**

BRANCHES:

West Philadelphia, Tioga, Germantown, Glenside, Columbia, Pa.

ACADEMY OF MUSIC

BROAD AND LOCUST STREETS

PHILADELPHIA

TWENTY-NINTH SEASON

The Philadelphia Orchestra

LEOPOLD STOKOWSKI, CONDUCTOR

Program

Special Concert
American Bankers' Association

with Analytical Notes by
LAWRENCE GILMAN

THURSDAY EVENING
OCTOBER 4
1928
At Eight Forty-Five O'Clock

Concert Management Elkan-Vogel

announces

under its exclusive management

Season 1928-1929

ALEXANDER

KELBERINE

Pianist

Concert Management Elkan-Vogel

1716 Sansom Street, Philadelphia

The Philadelphia Orchestra Association

FOUNDED 1900—INCORPORATED 1903

Maintaining and Operating

The Philadelphia Orchestra

President
ALEXANDER VAN RENSSELAER

Vice-President
WILLIAM JAY TURNER

Secretary
WILLIAM PHILIP BARBA
3107 Coulter Street

Treasurer
EVAN RANDOLPH
1416 Chestnut Street

Assistant Secretary
ARTHUR JUDSON
809 Packard Building

Administration Committee

WILLIAM PHILIP BARBA
EDWARD W. BOK
JAMES CROSBY BROWN
SAMUEL S. FELS
CHARLES D. HART
EFFINGHAM B. MORRIS
EVAN RANDOLPH
WILLIAM JAY TURNER
ALEXANDER VAN RENSSELAER

Board of Directors

Term Expires 1929	*Term Expires 1930*	*Term Expires 1931*
Robert K. Cassatt	Samuel R. Rosenbaum	Mrs. William W. Arnett
Samuel S. Fels	Miss Anne Thomson	William Philip Barba
Charles D. Hart	Alexander Van Rensselaer	Edward W. Bok
H. McKean Ingersoll	Mrs. L. Howard Weatherly	John F. Braun
John H. Ingham	Joseph E. Widener	James Crosby Brown
C. Hartman Kuhn	Miss Frances A. Wister	Cyrus H. K. Curtis
Effingham B. Morris	Charlton Yarnall	Evan Randolph
Owen J. Roberts	Mrs. Harold E. Yarnall	William Jay Turner

Manager
ARTHUR JUDSON

Assistant Manager
LOUIS A. MATTSON

Business Offices
809 Packard Building
Fifteenth and Chestnut Streets, Philadelphia

52nd Season

THE PHILADELPHIA CONSERVATORY OF MUSIC

216 SOUTH 20th Street

Mrs. D. Hendrik Ezerman, *Managing-Director*
Boris Koutzen, *Musical Director*

OLGA SAMAROFF, Piano Master Class

AURELIO GIORNI
ALEXANDER KELBERINE } Graduate and Post Graduate Courses

BORIS KOUTZEN, Violin

HANS KINDLER, Cello

FREDERICK W. SCHLIEDER,
Department of Musical Science and Composition

SUSANNA DERCUM
RUTH MONTAGUE } Voice

Preparatory Department of Distinction

The Conservatory announces a course of fifteen illustrated lectures on music and musical history by MADAME OLGA SAMAROFF, on the first and third Monday of every month, beginning on October 22nd These lectures are offered to the student as well as to the layman seeking a development of his understanding of music. Applications should be sent to the office of the Conservatory.

Catalogue Containing Plan of Musical Education Sent Upon Request

MAIN SCHOOL; 216 South 20th Street, *Telephone, Locust 1877*

Branches: **ARDMORE, the Rittenhouse, 52nd East Lancaster Avenue**
NORWOOD, 60 West Winona Avenue
OAK LANE, 68th Avenue and Old York Road.

THE WOMEN'S COMMITTEES

The Women's Committee for the Philadelphia Orchestra

(Formed March, 1904)

Miss Frances A. Wister, *President,* 1112 Spruce Street
Mrs. Harold Ellis Yarnall, *Vice-President,* 811 Packard Building
Mrs. Charles W. Henry, *Vice-President,* Chestnut Hill
Mrs. Charles R. Wood, *Recording Secretary,* Elkins Park, Pennsylvania
Mrs. William W. Arnett, *Corresponding Secretary,* 2116 Pine Street
Mrs. George Henderson, *Treasurer,* 2013 Spruce Street
Miss Frances A. Wister, *General Secretary for the Endowment Fund,* 1112 Spruce Street

Honorary Vice-Presidents

Mrs. Alexander W. Biddle
Mrs. John Cadwalader
Mrs. George W. C. Drexel
Miss Mary K. Gibson
Mrs. Charles E. Ingersoll
Mrs. C. Hartman Kuhn
Mrs. John Frederick Lewis
Mrs. Thomas McKean
Miss Lydia S. Morris
Mrs. Arthur E. Newbold
Mrs. Wm. Austin Slaughter
Mrs. C. Morton Smith
Mrs. Edward T. Stotesbury
Miss Anne Thomson
Mrs. Charlemagne Tower
Mrs. Alex. Van Rensselaer
Mrs. Charlton Yarnall

Directors

Mrs. Thomas G. Ashton
Mrs. Russell Duane
Miss Gertrude Ely
Mrs. Joseph M. Gazzam
Mrs. Frank T. Griswold
Mrs. Henry S. Jeanes
Mrs. Joseph Leidy
Mrs. Thomas Robins
Mrs. John B. Thayer, 3d
Mrs. Sydney Thayer
Mrs. John B. Townsend
Mrs. George F. Tyler
Mrs. William B. Whelen
Mrs. James D. Winsor, Jr.

Ex Officio

Germantown—Countess of Santa Eulalia
West Philadelphia—Mrs. L. Howard Weatherly
Delaware County—Mrs. Matthew H. Cryer

Germantown and Chestnut Hill Committee

(Formed March, 1905)

Countess of Santa Eulalia, *President,* Ashbourne, Pennsylvania
Mrs. Henry W. Raymond, *First Vice-President,* 330 West Chelten Avenue, Germantown
Mrs. William Jay Turner, *Second Vice-President,* School Lane, Germantown
Miss Rossmassler, *Recording Secretary,* Mill Creek Road, Ardmore
Mrs. W. Beaumont Whitney, *Corresponding Sec.,* 300 West Gravers Lane, Chestnut Hill
Mrs. Richard Rossmassler, *Treasurer,* Mill Creek Road, Ardmore
Miss Frances A. Wister, *General Secretary for the Endowment Fund,* 1112 Spruce Street

Directors

Mrs. Curtis Allen
Mrs. Franklin Baker, Jr.
Mrs. Wm. L. Barclay
Mrs. George C. Bowker
Mrs. Wm. P. M. Braun
Mrs. Henry W. Butterworth
Mrs. Charles S. Cheston
Mrs. J. Hamilton Cheston
Mrs. Edw. W. Clark, 3d
Mrs. Morris Llewellyn Cooke
Mrs. Theron I. Crane
Mrs. Wm. W. Frazier, 3d
Mrs. Daniel L. Hebard
Mrs. Raoul Hellmer
Mrs. George Howe
Miss Anna Hazen Howell
Mrs. Frederick B. Hurlburt
Mrs. George Horace Lorimer
Mrs. Joseph A. Louchheim
Mrs. Wm. Price Newhall
Mrs. Frederic Rosengarten
Mrs. Edward A. Schumann
Mrs. Joseph A. Steinmetz
Mrs. Herbert S. Welsh
Mrs. Raymond D. B. Wright
Mrs. Robert M. Yahn

LEEFSON

Conservatory of Music
1524 Chestnut Street
Philadelphia

Head of Vocal Department
PASQUALE AMATO

Head of Violin Department
ISRAEL SIEKIERKA

VIOLIN · HARMONY · COUNTERPOINT · COMPOSITION

WM. F. HAPPICH

1520 Chestnut Street

CAMPBELL-HICKIE

Negligees *Lingerie*

S. E. Cor. 17th and Walnut Sts.
Philadelphia

ZECKWER-HAHN | PHILADELPHIA MUSICAL ACADEMY | 1617 Spruce Street

PHILADELPHIA CONSERVATORY OF MUSIC

Mrs. D. Hendrik Ezerman, *Managing Director*
216 SOUTH 20th STREET
Locust 1877

G. RUSSELL STRAUSS

TEACHER of SINGING
BARYTONE
1714 Chestnut Street
Studio

INSTITUTE OF MUSICAL ART

BEN STAD, Director
44th at Chestnut Street
EVERGREEN 3959

THE STERNBERG SCHOOL OF MUSIC

Constantin von Sternberg, *Founder*
Rittenhouse 3634 *Thirty-ninth Season* 30 South 21st Street

Rittenhouse
School of Music
265 South Nineteenth Street
Hermione Montanye, Director

PHILIP H. GOEPP
A SPECIALTY
Instruction on two pianos privately or in class
Studio: 20 S. 21st Street

SUTOR SCHOOL of Music

Philadelphia
1712 Chestnut St.
Studio 419

Lansdowne, Pa.
243 W. Albemarle Ave.
Phone, Lans. 5271

Philadelphia Studio equipped with a Visuola.

Bell Phone, Spruce 4724

MISS PINAUD
Specialists in Electrolysis

Permanent Waving, Shampooing, Hair Dressing
Scalp Treatment, Facial Massage, Manicuring.
Women Only
712 Pennsylvania Building
N. W. Cor. 15th and Chestnut Sts., Phila.

WINIFRED ATKINSON

PIANIST

1716 Chestnut St. Locust 4980

Faculty: The Philadelphia Conservatory

THE PEASANT SHOP

EUROPEAN PEASANT CRAFT
ANTIQUE & MODERN

126 So. 17 Street Philadelphia.

West Philadelphia Committee

(Formed April, 1905)

Officers

MRS. L. HOWARD WEATHERLY, *President,* 3919 Chestnut Street
MRS. WILLIAM S. NEWCOMET, *First Vice-President,* 3501 Baring Street
MRS. LEWIS R. DICK, *Second Vice-President,* 6407 Overbrook Avenue, Overbrook
MRS. CHARLES CARVER, *Recording Secretary,* Haverford, Pennsylvania
MRS. HAROLD E. ROBERTS, *Corresponding Secretary,* Overbrook, Pa.
MRS. SAMUEL S. FELS, *Treasurer,* N. E. Cor. Thirty-ninth and Walnut Streets
MISS FRANCES A. WISTER, *General Secretary for the Endowment Fund,* 1112 Spruce Street

Directors

Mrs. Benj. B. Baseler
Mrs. Harold Boericke
Mrs. John J. Boericke
Mrs. Edward W. Bok
Mrs. John F. Braun
Mrs. Edward J. Dooner
Mrs. George K. Erben
Mrs. F. W. Ferguson
Mrs. G. W. B. Fletcher
Mrs. Collin Foulkrod
Mrs. James Woods Fry
Mrs. Frank T. Gucker
Mrs. Herbert T. Herr
Mrs. John S. W. Holton
Mrs. Wyllis K. Ingersoll
Mrs. Walter H. Johnson
Miss Amelia Justi
Mrs. John M. Kennedy, Jr.
Mrs. Charles L. Mitchell
Mrs. H. McKnight Moore
Mrs. Edward L. Perkins
Mrs. Frank Read, Jr.
Mrs. Winthrop Sargent
Mrs. Arthur Dearborn Smith
Miss Carol P. Smith
Mrs. William A. Sullivan
Mrs. Arthur Wilson
Mrs. Clarence E. Wunder

Delaware County Committee

(Formed May, 1911)

BOARD OF MANAGERS

Officers

MRS. MATTHEW H. CRYER, *President,* Bryn Mawr, Pennsylvania
MRS. SAMUEL S. BURGIN, *First Vice-President,* Wallingford, Pennsylvania
MRS. J. S. C. HARVEY, *Second Vice-President,* Radnor, Pennsylvania
MRS. HARRY H. BATTLES, *Third Vice-President,* Newtown Square, Pennsylvania
MRS. HENRY VOLKMAR GUMMERE, *Secretary,* Bala, Pennsylvania
MISS BEULAH C. GARRETSON, *Treasurer,* Bala, Pennsylvania

Directors

Mrs. Frank Aydelotte
Mrs. J. Claude Bedford
Mrs. W. F. Harold Braun
Mrs. Samuel Dyer Clyde
Mrs. Edwin Saunders Dixon
Mrs. William Easby, Jr.
Mrs. Richard Haughton
Mrs. C. S. Ashby Henry
Mrs. Edward F. Hitchcock
Mrs. Benjamin R. Hoffman
Mrs. Charles S. Jack
Mrs. E. R. Keller
Mrs. N. B. Kelly
Mrs. S. Leonard Kent, Jr.
Mrs. Gibson McIlvaine
Mrs. Robert L. McLean
Mrs. John A. Miller
Mrs. T. Haldean Moore
Mrs. Charles Musser
Mrs. George Bispham Page
Mrs. A. A. Parker
Miss Edith Peters
Mrs. Richard Peters, Jr.
Mrs. J. Lord Rigby
Mrs. John David Shattuck
Mrs. Channing Way
Mrs. Rollin H. Wilbur
Mrs. De Forrest Willard
Mrs. Henry M. Wirz

Philadelphia Chamber String Simfonietta

FABIEN SEVITZKY, Conductor

Honorary Member: LEOPOLD STOKOWSKI

THREE CONCERTS

in the

BALLROOM
OF THE
BELLEVUE-STRATFORD

Wednesday Evenings

at eight-fifteen

NOVEMBER 21
JANUARY 9
MARCH 13

TICKETS FOR THE SERIES FIVE DOLLARS ON SALE AT HEPPE'S (GEORGE T. HALY), 1119 Chestnut Street

BOXES $100, $75, $50, $25, (Single Box Seats $7) ON SALE AT 811 PACKARD BUILDING

Steinway Piano *Victor Records*

CHILDREN'S CONCERT

Saturday Morning, April 6, at 11 A. M.

Single Tickets $1—Box Tickets $2

CONCERT MANAGEMENT ARTHUR JUDSON

Steinway Hall
New York

Packard Building
Philadelphia

SCHEDULE of CONCERTS

Season 1928-1929

ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY *Afternoons at 2.30*	SATURDAY *Evenings at 8.15*	MONDAY *Evenings at 8.15*
October 5-12-19-26	October 6-13-20-27	October 8-29
November 2-9-16-23-30	November 3-10-17-24	November 19
December 7-14-21-28	December 1-8-15-22-29	January 14
January 4-11-18-25	January 5-12-19-26	February 4-18
February 1-8-15-22	February 2-9-16-23	March 11-18
March 1-8-15-22	March 2-9-16-23-30	April 8-22
April 1*-5-12-19-26	April 6-13-20-27	

* *Monday afternoon.*

CONDUCTOR

LEOPOLD STOKOWSKI

October 1 to November 27
March 24 to April 27

GUEST CONDUCTORS

Nov. 30-Dec. 1 to Jan. 25-26	OSSIP GABRILOWITSCH
Feb. 1-2-4	BERNARDINO MOLINARI
Feb. 8-9 to Mar. 1-2	SIR THOMAS BEECHAM
Mar. 8-9 to Mar. 22-23	CLEMENS KRAUSS

LIST OF SOLOISTS *

October 19-20
Mischa Mischakoff, Violinist

October 26-27-29
Nina Koshetz, Soprano

November 16-17
Lucie Caffaret, Pianist

December 21-22
Vladimir Horowitz, Pianist

February 15-16-18
Albert Spalding, Violinist

* *Subject to change.*

CHILDREN'S CONCERTS

Wednesday and Thursday Afternoons at 4 P. M.

October 24-25
December 5-6
January 16-17
February 20-21

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.30, October 16, November 6, 27, December 18, January 8, 29, March 5, 19, April 2, 16.

WASHINGTON (Auditorium) — Tuesday Afternoons, at 4.30, November 13, December 11, January 22, February 12, 26.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, November 14, December 12, January 23, February 27.

BRYN MAWR (Bryn Mawr College)—Tuesday Evening, December 4.

PRINCETON (Alexander Hall)—Thursday Evening, March 14.

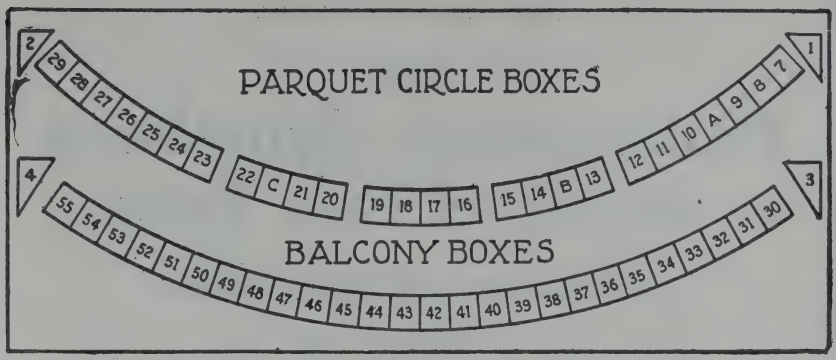
WILMINGTON (The Playhouse)—Thursday Evening, January 3.

for Entertainment and Entr'acte
the Evening Ensemble

HOUSE of WENGER

1229 WALNUT STREET

The List of Box Holders for 1928-1929



FRIDAY AFTERNOON CONCERTS

PARQUET CIRCLE

1 Mrs. John Frederick Lewis
7 Mrs. William M. Potts
8 Mrs. Wm. T. Carter
Mrs. Joseph Leidy
9 Mrs. Roland L. Taylor
A Dr. George Fales Baker
10 Mrs. Henry S. Jeanes
11 Mrs. John A. Brown, Jr.
Mrs. Thomas Leaming
Mrs. Charles J. Rhoads
12 Miss Caroline Sinkler
Mrs. Harold E. Yarnall
13 Miss E. R. Klemm
Mrs. James S. Rogers
Mrs. Harry L. Jefferys
B Mrs. J. R. McAllister
Mrs. Howard A. Davis
Mrs. Robert P. Hooper
14 Mrs. Jay Cooke
Miss Mary DeHaven Dercum
Mrs. Samuel Wright Mifflin
15 Mrs. John Gribbel
16 Mrs. Morris L. Clothier
17 Mrs. Edw. T. Stotesbury
18 Mr. Cyrus H. K. Curtis
19 Mr. Alex. Van Rensselaer
20 Miss Evaline Taylor
Mrs. Wm. L. Supplee
21 Countess of Santa Eulalia
C Miss Anne Collings Knight
22 Mrs. J. Milton Colton
23 The Misses Ely
24 Miss Anne Thomson
25 Mrs. Horace Eugene Smith
26 Mrs. George G. Snowden
27 Mrs. Herbert L. Clark
28 Mrs. R. R. Loening
29 Mrs. Leopold Stokowski

BALCONY

30 Miss Anne Linn Bright
Mrs. G. Howard Bright
31 Mr. Effingham B. Morris
32 The Misses Brown
33 Mrs. Edward Brill
Mrs. A. C. Mott
34 Mrs. Samuel F. Houston
35 Mrs. John H. Sinberg
36 Mrs. Samuel P. Rotan
37 Mrs. E. J. Moore
38 Mrs. Randal Morgan
Mrs. Marshall S. Morgan
39 Mrs. George Woodward
40 Mrs. E. A. Landell, Jr.
Mrs. Chas. S. Walton
41 Mrs. Harold Roberts
Mrs. Chas. Payson Blinn, Jr.
Mrs. G. Breaux Ballard
Mrs. Fitz-Eugene Dixon
42 Mrs. Earl B. Putnam
Mrs. Ellis Jackson
43 Mrs. William Pepper
Mrs. F. de St. Phalle
Mrs. Harlow Voorhees
Mrs. Chas. R. Wood
44 Mrs. Edward A. Schmidt
45 Mrs. Enos Reeser Artman
Mrs. Edward Foerderer
Mrs. William T. Tonner
Mrs. Harold Moore
46 Mrs. Charles W. Henry
47 Mrs. Wm. Fulton Kurtz
Mrs. Wm. Price Newhall
48 Mrs. L. Howard Weatherly
49 Mrs. Geo. W. Childs Drexel
50 Mrs. Winthrop Sargent
Mrs. William J. Serrill
51 Mrs. Charles Scott, Jr.
52 Mrs. George B. Evans
Mrs. John M. Fries
53 Mrs. Joshua Ash Pearson
54 Mrs. Charlton Yarnall
55 Mrs. Walter Horstmann
Mrs. George R. Packard

Eighty-seventh Season

THE
Philharmonic-Symphony Society of New York

One Hundred and Twelve Players

FOUNDED 1842

Conductors

WILLEM MENGELBERG
ARTURO TOSCANINI

A Series of Five Concerts

At The Academy of Music, Philadelphia

SEASON 1928-1929

Monday Evenings

November 5, 1928
December 3, 1928
January 7, 1929
January 28, 1929
March 4, 1929

SEASON PRICES FOR FIVE CONCERTS

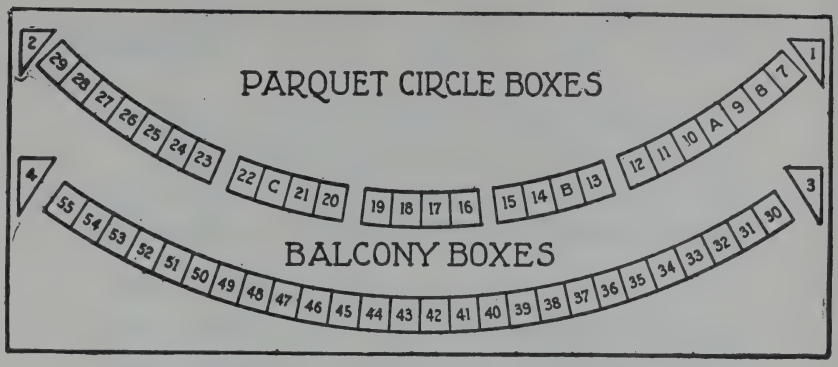
Parquet, Parquet Circle, Balcony . .	$12.00
Family Circle, first three rows . . .	9.00
Family Circle, remainder	6.50
Amphitheatre, first three rows . . .	5.00
Six-seated boxes	82.50
Four-seated boxes	55.00

No War Tax

TICKETS NOW ON SALE AT HEPPE'S (GEORGE T. HALY), 1119 Chestnut Street

The Steinway is the Official Piano of The Philharmonic-Symphony Society

The List of Box Holders for 1928-1929



SATURDAY EVENING CONCERTS

PARQUET CIRCLE

7 Miss Caroline Y. Riter
8 Mr. & Mrs. Edward W. Clark, 3d
9 Mrs. Maurice J. Speiser
A Mr. Henry S. Drinker, Jr.
10 Mr. J. J. Pocock
11 Mr. & Mrs. Emanuel Marks
Mr. David Berger
12 Mr. and Mrs. Irving Kohn
Mr. and Mrs. Clarence L. Marks
13 Mrs. Edw. Woolman
Miss Josephine T. Woolman
B Mr. Lemuel B. Schofield
14 Dr. J. P. Crozer Griffith
15 Mr. John F. Braun
16 Mrs. Leopold Stokowski
17 Mr. William Jay Turner
18 Mr. Edward W. Bok
19 Mr. Alex. Van Rensselaer
20 Mrs. Herman V. Hilprecht
21 Mrs. H. McK. Moore
C Mr. William Boyd
22 Mrs. Leander C. Claflin
Mrs. Clarence B. Claflin
23 Mr. Wilfred W. Fry
24 Mrs. Sydney Thayer
25 Mrs. Samuel S. Fels
26 Dr. Herbert J. Tily
27 Miss Helen Fleisher
28 Mrs. J. Eugene Troth
Miss Anna M. Reed
29 Mrs. James F. Schaperkotter
Mrs. Elizabeth Apel

BALCONY

30 Mr. Arthur K. Stern
Mr. Milton R. Katzenberg
Mr. Jacques Moos
31 Mrs. A. Koerting Fischer
32 Mrs. Frank Aydelotte
Mrs. Harold Goddard
Mrs. John A. Miller
33 Mrs. Richard Rossmässler
34 Mr. & Mrs. Jacob H. Weil
35 Mrs. Algernon B. Roberts
36 The Harcum School
37 Mr. Walter Biddle Saul
38 Mrs. F. W. Ferguson
Mrs. B. Morgan Esler
Mrs. Wm. E. Lingelbach
Mr. Adolph Borie
39 Dr. E. Q. St. John
40 Mrs. Godfrey R. Rebmann
Mrs. E. A. Hazard
Miss M. H. Thornton
41 Miss Emma Lowry Fagan
Dr. Lewis Fisher
Mrs. T. B. Stork
42 Mr. & Mrs. A. E. Chevalier
Mr. & Mrs. Chas. E. Wolbert
Mrs. Montrose Graham Tull
Miss E. B. Craven
43 Mr. & Mrs. James Woods Fry
Mrs. Collin Foulkrod
Mr. & Mrs. William L. Wall
Mrs. Willard A. McCalla
44 Mrs. Frederick W. Rockwell
Mrs. Nicola D'Ascenzo
Mrs. Frederick B. Hurlburt
45 Mrs. J. L. Glase
Mrs. Frank E. Baker
Mr. Amos D. Kennedy, 3d
46 Miss Marion Wire
Mrs. E. P. Simon
47 Dr. George Fetterolf
Dr. George B. Wood
48 Mr. George C. Hetzel
49 Mrs. Chas. Musser
Mrs. H. Gummere
Mr. Leo H. Heimerdinger
50 Mrs. Matthew H. Cryer
Miss Ethel Marshall
51 Mrs. L. Howard Weatherly
52 Mrs. Lewis R. Dick
Mrs. Andrew Porter
53 Mr. & Mrs. E. M. Dannenbaum
54 Mrs. Samuel S. Burgin
Mrs. Clarence M. Brown
55 Mrs. M. Lieberman
Mrs. Arthur Loeb

PROSCENIUM BOXES Nos. 3 & 4
The Curtis Institute of Music

Furs For The New Season

The choicest furs—the most subtle modelling and cut—the most faultless workmanship—the newest details—all combine to make the new coats and wraps particularly noteworthy.

Every conceiveable fur, for every conceiveable occasion is here shown. We invite your early inspection, while the collection is still complete.

Jacques Ferber
Furs

1708 Walnut Street

MATRON AND DEBUTANTE

May Select

FALL AND WINTER HATS

For Every Occasion

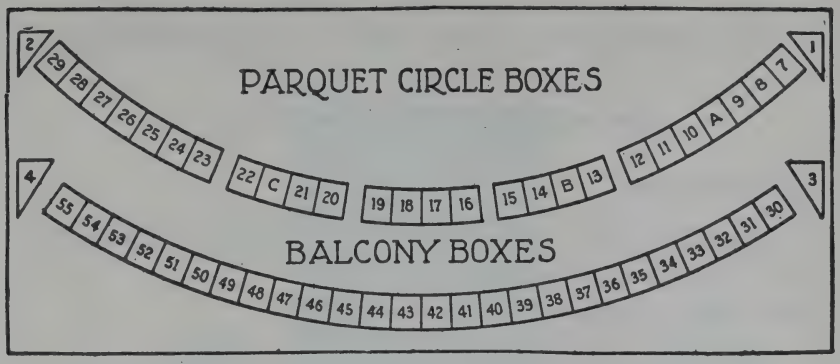
MODELS FRENCH AND ORIGINAL

As Introduced By

Pauline Herman
IMPORTER

WALNUT AT 19TH STREET

The List of Box Holders for 1928-1929



MONDAY EVENING CONCERTS

PARQUET CIRCLE

7 Mrs. Amelia Brill Riddle
8 Miss S. J. Deal
Mr. T. R. Powell
9 Mrs. Samuel P. Wetherill, Jr.
A Mrs. Albert W. Morton
10 Mr. John M. Zurn
11 The Misses Bartol
12 Mrs. E. A. Howell
Mr. & Mrs. Wm. A. Shanklin, Jr.
13 Mrs. T. Ewing Montgomery
Mrs. J. Howard Reber
B Mrs. Wm. G. Moore
14 Mrs. W. C. Calder
15 Mrs. Edward W. Bok
Mr. Theo. A. Tack
Mr. Geo. Whitsett
16 Mr. Frank B. Foster
17 Philadelphia Music Club
Mrs. Harry J. Hemphill
18 Philadelphia Music Club
19 Mrs. O. H. Perry Pepper
Mrs. Wm. Godfrey
Mrs. Edgar Howard
20 Mrs. E. Swift Newton
Mrs. C. P. Gunion
Mrs. H. H. LaMent
21 Mr. & Mrs. Clayton E. Jenkins
Mr. & Mrs. Britton Martin
C Mr. & Mrs. Robert L. McLean
Mr. & Mrs. Jos. M. Pugh
22 Mr. L. Ward Wheelock, Jr.
23 Mrs. Harl McDonald
Mrs. Adolph Gosling
24 Mr. Linnard T. Rider
25 Mr. James M. Willcox
26 Mr. & Mrs. Harry Kaufman
Mr. William R. Moony
27 Miss Helen Semple
28 Mr. Arthur E. Post
Mr. W. J. Cooper
29 Mrs. Herman E. Bonschur

BALCONY

30 Mr. Louis C. Wittman
31 Mr. L. C. S. Dorsey
32 Mrs. Wharton Sinkler
33 Mrs. Walter Stokes
34 Rev. Frederick R. Griffin
36 Mr. Miller H. Boeshore
37 Mr. John Marshall Gest
38 Mr. James O. Winsted
39 Mr. C. Carroll Lippincott
41 Combs Broad St. Conservatory
42 Miss Sayward's School
43 Combs Broad St. Conservatory
44 Ogontz School
45 Mr. Russell King Miller
Miss Dorothea W. Walton
Mrs. C. J. Rainear
46 Miss Alice P. Smyth
Mrs. Joseph C. Doane
47 Mrs. Dwight P. Robinson
48 Dr. James A. Babbitt
Mr. T. Harry West
49 Mr. Sidney F. T. Brock
50 Miss Anna A. Leyde
Mr. & Mrs. W. S. Ashbrook
51 Mr. William De Krafft
52 Mrs. Louis Schneyer
Mrs. W. B. Kunkel
53 Mr. & Mrs. Chas. E. Carpenter
55 Combs Broad St. Conservatory
PROSCENIUM BOXES Nos. 3 & 4
Combs Broad St. Conservatory

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY
1617 SPRUCE STREET
Frederick Hahn, ***President-Director***

Announces:

A Competition for a PIANO SCHOLARSHIP, under **LEO ORNSTEIN,** will be held Monday evening, October 8th, at 8 P. M., in the School Auditorium, 1617 Spruce Street.

Rules of the Competition:

Composition to be played to be selected by competitor.

Competition open to any pianist. All applicants must register at the School on or before Saturday, October 6th. **Registration fee, $5.00.**

A Competition for a VIOLIN SCHOLARSHIP, under **FREDERICK HAHN,** will be held Tuesday evening, October 9th, at 8 P. M., in the School Auditorium, 1617 Spruce Street.

Rules of the Competition:

Composition to be played to be selected by competitor.

Competitor must furnish own accompanist.

Competition open to any violinist. All applicants must register at the School on or before Saturday, October 6th. **Registration fee, $5.00.**

SCHOOL OF MUSIC
of **TEMPLE UNIVERSITY**

1521 Locust Street, Philadelphia, Pa.

THADDEUS RICH, *Mus. Doc., Dean* E. F. ULRICH, *Associate Dean*

Highest Standards of Musical Instruction
Teachers' Certificates, Diplomas, Degrees

No high school education required except for the College course of music. All branches of music—from the children's department to the highest grades—private lessons. Any Instrument or Voice may be taken without other branches.

DISTINGUISHED FACULTY

Superior Piano, Violin and Voice Department
Training for Opera
(under Giuseppe Agostini)

Orchestral Instruments taught principally by members of the Philadelphia Orchestra. Student recitals—Opportunity for Orchestral practice—Classes in Harmony and History of Music.

Pupils may enter at any time during the year
Student Dormitories. Branch Schools. Write for Catalog

School of Music of Temple University
1521 LOCUST STREET **PHILADELPHIA, PA.**

Mitchell Fletcher Co.
"Delicious Coffees" 39c to 70c per pound

1628 Chestnut Street
12th & Market Streets } **PHILA., PA.**
5600 Germantown Ave.

WAYNE, PA.
ATLANTIC CITY, N. J.

Orchestra Personnel—1928-1929

LEOPOLD STOKOWSKI
Conductor

First Violins

MISCHA MISCHAKOFF
Concertmaster
ALFRED LORENZ
LUIGI FERRARA
ALEXANDER J. THIEDE
ALEXANDER ZENKER
DAYTON M. HENRY
ISRAEL SIEKIERKA
HARRY ALEINIKOFF
YASHA KAYALOFF
JACOB SIMKIN
HENRY SCHMIDT
ALEXANDER HILSBERG
GEORGE BEIMEL
JOEL BELOV
A. LIPKIN
KALMAN SMIT
MARIUS THOR
GRISHA MONASEVITCH

Second Violins

DAVID DUBINSKY
IRVING BANCROFT
JOHN W. MOLLOY
A. GORODETZKY
DAVID COHEN
LOUIS FISHZOHN
MATTHEW J. MUELLER
DOMENICO BOVE
J. SAVITT
M. ROTH
EMIL KRESSE
S. DABROWSKI
SCHIMA KAUFMAN
MAX ZALSTEIN
LOUIS GESENSWAY
ANDRE CALLOT
DAVID MADISON
LOUIS GABOWITZ

Violas

SAMUEL LIFSCHEY
SAM ROSEN
HENRY J. MICHAUX
AMEDEE VERGNAUD
DAVID EPSTEIN
GUSTAVE A. LOEBEN
MAURICE KAPLAN
EDWARD MURRAY
RUDOLPH ENGEL
PHILIP NEETER
GORDON KAHN
WM. S. GREENBERG
ALEXANDER GRAY
TIBOR SERLY

Violoncellos

WILLEM VAN DEN BURG
WILLIAM A. SCHMIDT
ISADORE GUSIKOFF
B. GUSIKOFF
MILTON PRINZ
ADRIAN SIEGEL
DANIEL SAIDENBERG
SAM BELENKO
J. STERIN
JOHN GRAY
MORRIS LEWIN

Basses

ANTON TORELLO
A. HASE
FABIEN KOUSSEWITZKY
HEINRICH WIEMANN
VINCENT LAZZARO, JR.
MAX STRASSENBERGER
MATYAS PAULI
LOUIS BOEHSE
MARIO GARAFFONI
S. SIANI

Harps

VINCENT FANELLI, JR.
F. NICOLETTA

Flutes

W. M. KINCAID
JOSEPH LA MONACA
JOHN A. FISCHER
HANS SCHLEGEL

Oboes

MARCEL TABUTEAU
EDWARD RAHO
A. VICTOR LEONCAVALLO
LOUIS DI FULVIO

Clarinets

DANIEL BONADE
LUCIEN CAILLIET
PAUL ALEMANN
JULES J. SERPENTINI
Jules Cocozza
Louis Morris

Bassoons

WALTER GUETTER
JOHN FISNAR
F. DEL NEGRO
HERMAN MUELLER

Horns

ANTON HORNER
JOSEPH HORNER
OTTO HENNEBERG
ALBERT RIESE
CLARENCE MAYER
GEORGE WARDLE
Alfred Zoellner
William Koch

Trumpets

SOL. COHEN
SIGMUND HERING
HAROLD W. REHRIG
RUDOLPH ENGEL

Trombones

GARDELL SIMONS
PAUL P. LOTZ
C. E. GERHARD
Harry Schoppe
Paul V. Bogarde
A. Walter Geller
Robert McCracken

Tubas

PHILIP A. DONATELLI
HEINRICH WIEMANN

Tympani

OSCAR SCHWAR
EMIL KRESSE

Battery

BENJAMIN PODEMSKI
JAMES VALERIO

Celesta

GUSTAVE A. LOEBEN

Euphonium

HEINRICH WIEMANN
Chas. A. Norato

Librarian

HARRY A. WIEGAND

Orchestra Manager

DAVID DUBINSKY

It means something to own a Steinway

IT MEANS that at any moment you can delight your ears with the most beautiful piano tone in the world. It means that you have always at your call a friendly and sympathetic companion. And it means that you have instant access whenever you wish, to the lovely and enchanting world of music.

The Steinway is more than a piano—it is an institution. For three-quarters of a century it has been the choice of virtually every musician of note. It is preferred by music-lovers everywhere. No other instrument has ever enjoyed such universal recognition. No other instrument has ever earned it.

Yet the Steinway is not difficult to own. A 10% first payment puts it in your home *at once*—and the balance will be distributed over two years. And once there, it will serve you faithfully for 30, 40, or even 50 years and more. *You need never buy another piano.*

A new Steinway piano can be bought from

$875 *up*

Any Steinway piano may be purchased with a cash deposit of 10%, *and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.*

STEINWAY & SONS, Steinway Hall
109 West 57th Street, New York

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Represented by the foremost dealers everywhere

The PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR

SPECIAL CONCERT

for the

American Bankers' Association

THURSDAY EVENING,

October 4, 1928

AT EIGHT FORTY-FIVE O'CLOCK

PROGRAM

BACH — Choralvorspiel, "Wir glauben all' an einen Gott"

BEETHOVEN — Symphony No. 5, in C minor

I. Allegro con brio
II. Andante con moto
III. Allegro. Scherzo
IV. Allegro. Presto

INTERMISSION

SIBELIUS — Tone Poem, "Finlandia"

WAGNER — Entrance of the Gods into Walhalla "Das Rheingold"

The Steinway is the Official Piano of The Philadelphia Orchestra

The cool days of Autumn are here and soon the chilly blasts of Winter will be upon us.

We respectfully suggest ordering Clothes early—this will give us plenty of time for the making and insures better work. This applies especially to Evening Dress Clothes.

New and exclusive materials are here from England and Scotland in great variety.

HUGHES & MÜLLER

Established in 1848 at 338 High Street

1527 WALNUT STREET
PHILADELPHIA

INCORPORATED MARCH 10, 1812

The Pennsylvania Company

For Insurances on Lives and Granting Annuities

(TRUST AND SAFE DEPOSIT COMPANY)

Packard Building
S. E. Corner 15th and Chestnut Street
Philadelphia, Pa.

MEMBER
FEDERAL RESERVE SYSTEM

DOWNTOWN OFFICE
517 CHESTNUT STREET
CABLE ADDRESS "PENCO"

RESOURCES OVER $123,000,000

Deposit Accounts of Corporations and Individuals Solicited.
Certificates of Deposit Issued. Trusts of All Kind Executed.
Safe Deposit Boxes Rented.

Notes on the Program

By LAWRENCE GILMAN

Chorale-Vorspiel, "Wir glauben all' an einen Gott,"
Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipsic, January 28, 1750.)

In its original form as an organ piece, the chorale-prelude performed at this concert [1] belongs to one of the collections put together by Bach himself and published during his lifetime. *Wir glauben all' an einen Gott* is included among the organ works that form the Third Part of the *Clavierübung,* a comprehensive work in four parts, containing both organ and clavier music, which appeared between 1731 and 1742. It was probably the first of Bach's works to be engraved. Bach's title for Part III is as follows:

The Third Part of the Clavier Exercise, containing various Preludes on the Catechism and other Hymns, for the Organ. Composed for amateurs and lovers of such works, and for their recreation, by Johann Sebastian Bach, Composer to the Royal and Electoral Court of Poland-Saxony, Kapellmeister and Director of the Music, Leipsic. Published by the Author.

This Third Part of the *Clavierübung* begins with a Prelude in E-flat, and ends with a Fugue, also in E-flat—the famous one known as "St. Anne's," from the similarity of its opening subject to the hymn tune of that name. Between the Prelude and the final Fugue stand a series of twenty-one movements founded upon or associated with chorales, and employing hymns which illustrate the Lutheran Catechism.

* * *

In Bach's scheme, the chorale-prelude on *Wir glauben all' an einen Gott* stands for the Creed among the catechism hymns. Luther's hymn, *Wir glauben all' an einen Gott,* is a free version of the Nicene Creed, and was first published, with the melody, in Johann Walther's Hymn-Book, at Wirtenberg, in 1524. The hymn was sung at the funeral of Luther's patron, Friederich the Wise of Saxony, in 1525, and was used as a funeral hymn at a later period. During the Reformation, it was generally sung after the sermon.

---

[1] Played for the first time by the Orchestra at the concerts of March 28-29, 1924.

Leopold Stokowski

is with us Again!

THINK of the concerts in store for us this season!!!

Think of the Bach, the Brahms, the Wagner and Debussy—

All our favorites that Stokowski has played so magnificently in the past.

And then imagine the many colorful, exotic selections that he has garnered for us from the Orient. Yes! We shall hear some memorable concerts this season! But—there is another reason for our rejoicing at the return of the great conductor. Few realize that for many hours this week and last the Philadelphia Orchestra has played under his baton to an Academy of Music, empty save only for the recording equipment of the Victor Talking Machine Company. Stokowski is making some new Orthophonic Victor Records . . . records that will astound the musical world with their splendor . . . records of selections that we have been longing for. Watch for these new Philadelphia Orchestra records. There is a great treat in store for you!

Selections from this concert on Orthophonic Victor Records

BEETHOVEN—*Symphony No. 5, in C Minor (Op. 67)*
SIR LANDON RONALD AND THE ROYAL ALBERT HALL ORCHESTRA

SIBELIUS — "FINLANDIA," *Symphonic Poem for Orchestra (Op. 26, No. 7)*
SIR LANDON RONALD AND THE ROYAL ALBERT HALL ORCHESTRA

The tune itself is anonymous, but was probably derived from the plain-song of the Creed, and was adopted by Walther. Bach's version of it conforms closely to the original.

The first verse of Luther's hymn is as follows:

We all believe in the one true God,
Maker of the earth and heaven;
The Father who to us in love
Hath the claim of children given.
He in soul and body feeds us,
All we want His hand provides us,
Through all snares and perils leads us,
Watches that no harm betides us;
He guards us well by day and night,
All things are governed by His might.[2]

* * *

Bach's organ prelude on the chorale is a fugue in D minor, and is often known as the "Giant Fugue" because of the step-like pedal passages which stride up and down through an octave. Professor Terry thinks that they symbolize "the impregnable foundation on which rests the faith of the Church"; and he compares them with the structure of pedal crochets on which Bach builds the *Credo in Unum Deum* and *Confiteor* of the B minor Mass. Above this foundation in the organ prelude, the first phrase of the melody, *Wir glauben all' an einen Gott,* is reiterated. The subject of the fugue follows the outline of the chorale melody, while the pedals assert their profession of faith.

Symphony No. 5, in C minor, Op. 67.....Ludwig van Beethoven
(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

The C minor Symphony is 121 years old—it was completed at Heiligenstadt in 1807; and since December 22, 1808, when it was performed for the first time at the Theater an der Wien, Vienna, it has been flooding men's ears with its heroic beauty.

---

[2] Catharine Winkworth's translation.

Since Last Season . . .

Hundreds of important items have been added to our stock of imported Phonograph Records. You will enjoy browsing through our stock. A welcome awaits you.

Our catalogue with complete and authoritative annotations will be sent postpaid upon request.

H. ROYER SMITH CO.

Dealers and Importers

OF ALL MAKES OF

PHONOGRAPH RECORDS

10th & Walnut Streets PHILADELPHIA

"The World's Record Shop"

F. C. Pequignot

Jewels

908-09-10-11
Land Title Building

Pearls, Pearl Necklaces, Pearls for increasing the importance of necklaces.

NEBEL Brothers

108 N. 18th Street

EXPERT MAKERS OF

High Grade Violins and Cellos

First Class Repairing

Large Collection of Antique Instruments and Bows

SAUTTER'S

1227 Chestnut Street

Luncheon from 12 to 3
Table Dinner from 5 to 8

1417 LOCUST STREET

Sandwiches and Light Luncheon served from 12 to 3

Orders filled for Special Entertainments at 1417 LOCUST STREET

Sir George Grove was persuaded that Beethoven, in this most famous of all symphonies, concealed an intimate and impassioned chapter of his turbulent career.

"The composition of the C minor," he says, "covered the time before the engagement of Beethoven with the Countess Theresa von Brunswick, the engagement itself, and a part of the period of agitation when the lovers were separated. . . . Now, considering the extraordinarily imaginative and disturbed character of the symphony, it is impossible not to believe that the work—the first movement, at any rate—is based on his relations to the Countess, and is more or less a picture of their personality and association. . . . In fact, the first movement seems to contain actual portraits of the two chief actors in the drama. . . . At any rate, in this movement, he unbosoms himself as he has never done before . . . we hear the palpitating accents and almost the incoherence of the famous love-letters, but mixed with an amount of fury which is not in them."

To Sir George's mind, the opening phrase of the Symphony "exactly expresses" Beethoven—"the fierce imperious composer, who knew how to 'put his foot down'; while the tender E-flat subject in the violins is the youthful Countess—'the womanly, devoted girl.'" [3]

But listen to M. Vincent d'Indy concerning this matter: "All of those compositions [of Beethoven's Second Period, 1801-1815] which tell of or reveal amorous anguish," he remarks in his book on Beethoven, "can apparently be traced, chronologically speaking, only to his passion for Giulietta Guicciardi. Neither Theresa Malfatti, nor Amalie Sebald, nor Bettina Brentano, nor the other women whom Beethoven might have noticed, have left any impression on his musical production. . . . Still, among the women who were Beethoven's friends, there was one whose name should be mentioned here, if only to contradict the newly created legend concerning her. We refer to Countess Thérèse von Brunswick and her mysterious betrothal to Beethoven. . . . What artist, what man gifted with

[3] Grove refers to the tale of Beethoven's anger during a piano lesson that Ludwig was giving to the young Countess Theresa. Sir George quotes it from *Beethoven's Unsterbliche Geliebte*, by Mariam Tenger—a book characterized by Mr. H. E. Krehbiel in his edition of Thayer's *Life of Beethoven* as "romantic vaporings."

"MUSIC STUDY EXALTS LIFE"

Teachers and Parents Everywhere Report that Children Delight in

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

The Irresistible Very First Piano Book for Young Children

A wealth of entertainment for youngsters in "playtimes" that lead them into piano playing. Every lesson is a "playtime" because of the captivating story-like and game-like ways in which each step of study is presented and then there are many charming illustrations that appeal to the child's imagination.

Children of 5 to 8 years of age get the simplest, yet the most attractive, introduction to music through this remarkable new book.

Price $1.25

Also Published in Parts for Convenience in Class Use

Published by

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

World's Largest Music Publishers and Dealers

HAVE YOU SEEN THE CURRENT ISSUE OF "THE ETUDE MUSIC MAGAZINE"?

J. E. O'BRIEN COMPANY

IMPORTERS

INTERIOR DECORATORS AND FURNISHERS

122 SOUTH 22ND STREET

(N. W. COR. 22ND AND SANSOM STREETS)

PHILADELPHIA

UPHOLSTERY
FURNISHINGS

PAPERING
PAINTING

The Real Estate Trust Company

OF PHILADELPHIA

Solicits Deposits of Firms, Corporations and Individuals. Interest Allowed.

Is Fully Equipped to Handle All Business Pertaining to a Trust Company, in Its Banking, Trust, Real Estate and Safe Deposit Departments.

the simplest artistic perception, would for a moment admit that the sole work dedicated to Countess von Brunswick, the insipid sonata in F-sharp major, Op. 78, could be addressed to the same person as the passionate love-letters which all the world has read? . . . These two piano pieces in expressionless imitation, without musical interest, could never have been the homage of the Titan Beethoven to his 'immortal beloved.' " [4]

From 1801 onwards, says M. d'Indy, we find a new Beethoven: "heretofore he has written merely music; now it is life whereof he writes. . . . He has felt, he has loved, he has suffered. . . . In his frenzy he unveils the three loves which fill that soul to overflowing in this second period of his career—the love of Woman, of Nature, of Country." M. d'Indy seems to refer the C minor Symphony to the third of these categories, for he speaks of it only to allude to its "warlike Andante" and its "absolutely heroic Finale."

* * *

Many things have been found in the Fifth Symphony—martial celebrations, the repercussions of a tragic love-affair, the summons of Fate, the note of the yellow-hammer heard in country walks. But whatever Beethoven did or did not intend to say to us in this tonal revelation, there is one trait that the C minor Symphony has beyond every other, and that is the quality of epic sweep and power.

There is nothing in music quite like the heroic beauty of those first measures of the Finale that burst forth at the end of the indescribable transition from the Scherzo, with its swiftly cumulative crescendo. It is then that Beethoven unleashes his trombones—having cannily held them in reserve throughout the foregoing movements—and the clouds open, and you realize that Sir George was happily inspired when he wrote that at this moment one felt as if one

[4] The puzzled inquirer, hesitating between 'Sir George and Monsieur d'Indy, is referred to the exhaustive discussion of Beethoven's love-affairs contained in Mr. O. G. Sonneck's scholarly and engrossing brochure, *The Riddle of the Immortal Beloved* (G. Schirmer, New York, 1927).

THE GATHERING PLACE FOR DISCRIMINATING PEOPLE

Whitman's

1316 Chestnut Street

LUNCHEON · AFTERNOON TEA · DINNER

CANDIES · SODA

were "being present at the work of creation, out of which suddenly bursts the new world, radiant with eternal sunshine, and welcomed by the jubilant sound of all the sons of God shouting for joy."

"Finlandia," Symphonic Poem for Orchestra, Op. 26, No. 7,
Jan Sibelius

(Born at Tavastehus, Finland, December 8, 1865; still living.)

Mrs. Rosa Newmarch, literary godmother to Sibelius, quotes the composer as stating with emphasis that he has used no genuine folk-tunes in this score. "There is a mistaken impression abroad," Sibelius is said to have remarked some years ago to Mr. Newmarch, "that my themes are often folk-melodies. So far I have never used a theme that was not of my own invention. The thematic material of *Finlandia* (and of *En Saga*) is entirely my own." Mrs. Newmarch remarks that, "like Glinka, Sibelius avoids the crude material of the folk-song; but like that great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect."

Finlandia, in its expression of contrasted moods, traverses agitation, prayerfulness, sorrow, buoyancy, elevation, and a prophetic vision, as it seems, of ultimate national triumph.

The work was composed in 1894. At one of its first performances in this country—by the Russian Symphony Orchestra in 1905—this note concerning the score was published:

"*Finlandia,* though without explanatory sub-title, seems to set forth an impression of the national spirit and life. The work records the impressions of an exile's return home after a long absence. An agitated, almost angry theme for the brass choir, short and trenchant, begins the introduction, *Andante sostenuto* (*alla breve*). This theme is answered by an organ-like response in the wood-wind, and then a prayerful passage for strings, as though to reveal the essential earnestness and reasonableness of the Finnish people, even under the stress of national sorrow. This leads to an *Allegro moderato* episode,

Choose from 87 Album Sets

including the Great Schubert Centennial Memorial Edition — 16 of Schubert's immortal works conveying the essence of his unique gifts.

Other composers represented in

COLUMBIA

MASTERWORKS*

Bach	**Haydn**
Beethoven	**Holst**
Berlioz	**Lalo**
Brahms	**Mendelssohn**
Bruch	**Mozart**
Chopin	**Ravel**
Debussy	**Saint-Saëns**
Dvořák	**Strauss**
Franck	**Tschaikowsky**
Grieg	**Wagner**

in a selected list of symphonies, concertos, sonatas and chamber music. All works in 5 or more parts are enclosed in attractive art albums.

Ask for Columbia Masterworks Catalogue

"Magic Columbia *Notes"*

C. J. HEPPE & SON
1117-19 Chestnut Street

H. ROYER SMITH COMPANY
10th & Walnut Streets

JOHN WANAMAKER
13th and Market Streets

N. SNELLENBURG & CO.,
11th and Market Streets

B. B. TODD
1306 Arch Street

COLUMBIA

"NEW PROCESS" RECORDS

REG U. S. PAT. OFF.

Made the New Way—Electrically—Viva-tonal Recording
The Records without Scratch

Schubert Week, Nov. 18-25. Organized by Columbia Phonograph Co.

Reg. U. S. Pat. Off.

in which the restless opening theme is proclaimed by the strings against a very characteristic rhythmic figure, a succession of eight beats, the first strongly accented. With a change to *Allegro* the movement, looked at as an example of the sonata form, may be said to begin. A broad, cheerful theme by the strings, in A-flat, against the persistent rhythm in the brass, is followed by a second subject, introduced by the wood-wind and taken up by the strings, then by the 'cello and first violin. This is peaceful and elevated in character, and might be looked upon as prophetic of ultimate rest and happiness. The development of these musical ideas carries the tone poem to an eloquent conclusion."

Entrance of the Gods into Valhalla, from "Das Rheingold,"
Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Fafner has just slain his brother Fasolt in a quarrel over the Ring. The gods stand horror-struck at this visible sign of the instant operation of Alberich's Curse. The world is wrapped in gloom. Donner, the Thunder God, unable to endure the pervading depression, decides to clear the atmosphere, and also to provide diversion for the melancholy deities. He springs to a rocky height, and "calls the clouds as a shepherd calls his flocks," swinging his hammer as he utters his mighty shouts, while the mists gather and hide him from view. We hear his great theme in the orchestra thundered out by the brass; there is a swift and overwhelming crescendo, as if all the storms in the universe were coming to a head; the lightning flames and the heavens split. Then suddenly the air clears: from the feet of Donner and Froh, as they stand on the summit, a rainbow bridge of dazzling radiance stretches across the valley to the opposite height, where Valhalla, the troublous castle of the gods, is revealed in all its splendor as it gleams in the rays of the setting sun, while the sublime Valhalla theme sounds with tranquil majesty from the brass under an iridescent accompaniment of strings and harps. As the gods start to walk over the rainbow bridge (all but

I. MILLER

INSTITUTION INTERNATIONALE

Music Hath Charms

So has a dainty foot . . . So has *any* foot when it's graced by an I. Miller slipper!

Beautiful Shoes

1225 CHESTNUT STREET

Decorate with Artistic Lighting Equipment

Quaint

Lighting Fixtures & Lamps

THE

HORN & BRANNEN MFG CO.

Retail Sales Room

427-433 N. Broad Street

Nan Duskin's

Own Store

from Paris...fashions
for all occasions...
new ones every day...

new coats *new costumes* *new frocks*

126 S. Eighteenth St.

Cor. Sansom St.

the cynic Loge, who remains behind, muttering sour comments), the melancholy song of the Rhine-maidens, lamenting their ravished gold, is borne upward from the valley.

* * *

John Runciman called Wagner "the most stupendous personage born into the nineteenth century"; and sometimes, forgetting the other considerable personages who were born into that fairly eventful century, one is tempted to agree.

To remember what the man accomplished is to draw one's breath a little faster over one's realization of the indomitability of the human will. Wagner was occupied with his colossal "Ring des Nibelungen" for a quarter of a century—from 1848 till 1874; but that represented only a part of his labors during those years. Within that period he not only wrote the text and composed the music of "Das Rheingold," "Die Walkure," "Siegfried" and "Götterdämmerung"—works which revolutionized the art of music—but, as if that were not enough, he wrote the text and music of two other formidable and unprecedented masterworks—"Tristan und Isolde" and "Die Meistersinger"—planned and created Bayreuth, went concert-giving over half of Europe, reconstructed his "Faust" Overture, wrote innumerable pamphlets, kept up an interminable and inundating correspondence.

And this incredible record was made by a sickly little man with a dozen different neuroses, involved with a wife he didn't love and the wives of two other men whom he did. Furthermore, he was during part of this time an exile, he was suffering privation, and he was being mercilessly ridiculed and attacked for his outrageous conduct in turning loose upon the world a flood of the most magnificent music written since the death of Bach. Surely "stupendous" is an excusable word for such a man!

* * *

The Blum Store

now . . . . chestnut at juniper
soon . . . . chestnut & thirteenth

the trailing gown
in indefinite colors
by
patou
reproduced in satin 59.75

L

Every Need

Medicinal and Toilet — can be promptly satisfied at

LLEWELLYN'S
Philadelphia's Standard Drug Store
1518 CHESTNUT STREET
Open every day—8 A. M. to Midnight
Bell Phone, Rittenhouse 3646

"Winter Trips to Summer Climes"

is the title of our latest travel booklet. It will give you a complete summary of all the season's offerings with prices and complete itineraries.

A copy is yours for the asking.

Bartlett Tours Company
EDWARD C. DIXON, *President*
1415 Locust Street Philadelphia

Notes on the Program—Continued

"Das Rheingold" is ceaselessly interesting to the student of Wagner because it marks the transition between the gifted opera composer who wrote "Lohengrin" and the unparalleled genius who wrote "Die Walküre." And here again is a marvel—one of the miracles in the history of the human brain. In 1848 Wagner completed the scoring of "Lohengrin," a charming, second-rate, romantic opera by a composer of uncommon talent who could not forget Weber and Marschner and Meyerbeer. Five years later this gifted but scarcely extraordinary music-maker had become a genius of the first order and the most original musical mind in the world of his time, and was at work upon a score which was without parallel or precedent. The Wagner of "Lohengrin" had become the Wagner of "Rheingold." A chasm between two different worlds had been bridged. A new master had been born—and a new art.

* * *

The music of "Das Rheingold" takes us for the first time into the world of the greater Wagner; and what a world of fresh beauty and endless magic it is! Wagner, as Romain Rolland said, carried all Nature in his imagination; and in the music of "Rheingold" we get for the first time the Wagner who released without stint his delight and exhilaration in the beauty and terror and fascination of the natural world.

The music begins in the primordial abyss, in the green, twilit depths of the old river, timeless and immemorial. It ends with lightning and a rainbow and a stormy, tragical, deceptive sunset brightening the faces of the doomed gods; and between, there is music of fire and clouds and mountain heights and subterranean gloom and the roar of wind among primeval hills, and the never-absent sense of the wonder of the created earth.

While You Are Enjoying The Orchestra–

—the burglar may be making off with the valuables you left "safe" at home—or fire may be destroying them.

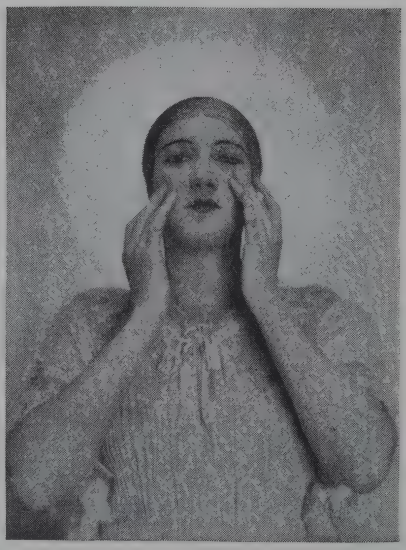
But you can put them beyond the possibility of both these risks—in our conveniently located Safe Deposit Vaults.

Boxes range from $5 to $250 a year; there are 35 coupon rooms where you can review the contents of your box in comfort and privacy.

Main Office:
Broad—Chestnut
—Sansom

WORLD'S OLDEST TITLE COMPANY
The
Real Estate-Land Title & Trust Company

Downtown Office:
517 Chestnut
Street



When you use Elizabeth Arden's Preparations according to the methods carefully evolved by Miss Arden herself, the health and clear beauty of your skin are as assured as if you were working under Miss Arden's personal supervision.

Come to Elizabeth Arden's Salon for a personal consulation and to be advised as to the best method of caring for your skin.

Telephone for appointment
RITTENHOUSE 4587

ELIZABETH ARDEN

133 SOUTH 18TH STREET, *Philadelphia*
673 FIFTH AVENUE, NEW YORK

LONDON MADRID BERLIN ROME PARIS

Efficient Electric Wiring
Demands
Sufficient Electric Wiring

The convenience of adequate electric wiring adds immeasurably to the pleasure of the home. To be able to plug in your electrical appliances always with no unscrewing of lamp bulbs; to be able to use all your appliances when you want them, and where you want them; to enjoy the real advantages of home electric service, be sure that your house is

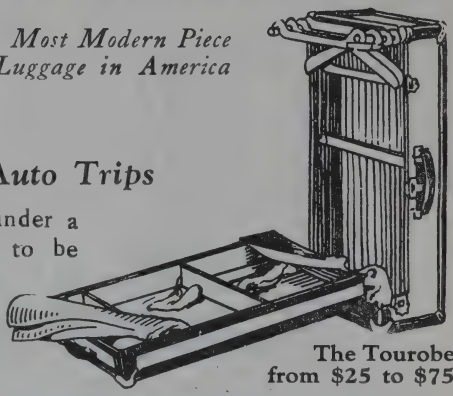
COMPLETELY WIRED

Specifications and blueprints for wiring and lighting layouts furnished by our Lighting Service Department without charge.

The Philadelphia Electric Company
Tenth and Chestnut Streets
and Branches

TOUROBE

The Most Modern Piece of Luggage in America



Ideal for Auto Trips

Small enough to go under a berth. Light enough to be carried as a suit case. Special attachment for running board; waterproof covers.

The Tourobe from $25 to $75

Bains LUGGAGE THAT LASTS

1028 Chestnut St. —— 1516 Chestnut St.

Marc Blitzstein

Piano
Composition

Studio:
1826 Spruce Street
Pennypacker 6471

KATHARINE WOLFF

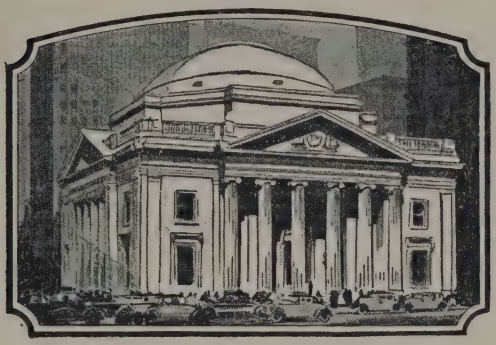
Pupil of Mlle. Nadia Boulanger

Piano, Solfege, Harmony, Counterpoint
and music appreciation

Studio: 1716 Sansom Street **Spruce 5167**

When Even The Soundest Investments Show A Loss

One of a Series of Informative Advertisements Dealing with Financial Subjects—Issued by Girard Trust Company



Chartered 1836

THE selection of a safe and profitable investment is by no means an easy matter. So many factors must be taken into consideration and so intimate a knowledge of the investment market is necessary, that the investment of funds has long been recognized as a task calling for highly specialized knowledge.

However, even after funds have been well invested, only by constant vigilance can we guard ourselves against possible losses.

Let us cite a case in point.

A capable business man, serving as Executor and Trustee of an estate, was obliged to be out of town from time to time for considerable periods.

The estate owned stock in a large corporation whose assets were segregated by court order. Failure to take advantage of the terms of this order within the specified time resulted in a loss of $43,000 on this one investment.

Had a Trust Company been managing the estate instead of an *individual* trustee, such a loss could scarcely have occurred. One of its daily routine duties is the checking up of any changes in status of securities owned by estates in its care.

The business man, more than anyone else, will appreciate the value of a Trust Company Executor or Trustee with whom "investments" is a principal business, not a side issue.

A booklet outlining the advantages and economies of Trust Company management of estates will be mailed on request

GIRARD TRUST COMPANY

BROAD AND CHESTNUT STREETS • • PHILADELPHIA

RARE JEWELS

Each an exclusive accomplishment in design and skillful blending of colors. Entirely new and exceedingly beautiful.

J. E. CALDWELL & CO.

·· Jewelry · Silver · Watches · Stationery ··

Chestnut Street at Juniper

UNIVERSITY OF ILLINOIS-URBANA
3 0112 101429196